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SPECIAL REPORT ON PUBLIC LIBRARIES — PART II

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# RULES

FOR A

# DICTIONARY CATALOGUE

BY

CHARLES A. CUTTER  
LIBRARIAN OF THE BOSTON ATHENÆUM

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**THIRD EDITION**

WITH CORRECTIONS AND ADDITIONS AND AN ALPHABETICAL INDEX

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WASHINGTON  
GOVERNMENT PRINTING OFFICE  
1891





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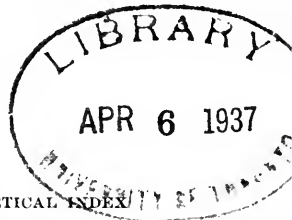
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## PREFATORY NOTE.

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There are plenty of treatises on classification, of which accounts may be found in Edwards's *Memoirs of Libraries* and Petzholdt's *Bibliotheca Bibliographica*. The classification of the St. Louis Public School Library Catalogue is briefly defended by W. T. Harris in the preface (which is reprinted, with some additions, from the *Journal of Speculative Philosophy* for 1870). Professor Abbot's plan is explained in a pamphlet printed and in use at Harvard College Library, also in his "Statement respecting the New Catalogue" (part of the report of the examining committee of the library for 1863), and in the *North American Review* for January, 1869. The plan of Mr. Schwartz, librarian of the Apprentices' Library, New York, is partially set forth in the preface to his catalogue; and a fuller explanation is preparing for publication. For an author-catalogue there are the famous 91 rules of the British Museum\* (prefixed to the *Catalogue of Printed Books*, Vol. 1, 1841, or conveniently arranged in alphabetical order by Th. Nichols in his *Handbook for Readers at the British Museum*, 1866); Professor Jewett's modification of them (*Smithsonian Report on the Construction of Catalogues*, 1852); Mr. F. B. Perkins's further modification (in the *American Publisher* for 1869), and a chapter in the second volume of Edwards.† But for a dictionary-catalogue as a whole, and for most of its parts, there is no manual whatever. Nor have any of the above-mentioned works attempted to set forth the rules in a systematic way or to investigate what might be called the first principles of cataloguing. It is to be expected that a first attempt will be incomplete, and I shall be obliged to librarians for criticisms, objections, or new problems, with or without solutions.

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\* Compiled by a committee of five, Panizzi, Th. Watts, J. Winter Jones, J. H. Parry, and E. Edwards, in several months of hard labor.

† To these may now be added: Condensed rules for an author and title catalogue, prepared by the co-operation committee, A. L. A. (printed in the Appendix of the present Rules); F: B. Perkins's *San Francisco cataloguing* (1884); C: Dziatzko's *Instruction für die Ordnung der Titel im alphabetischen Zettelkatalog der Univ. Bibliothek zu Breslau* (1886), of which an adaptation by Mr. K. A. Linderfelt will shortly be published; Melvil Dewey's *Condensed rules for a card catalogue*, with 36 sample cards (published in the *Library notes*, v. 1, no. 2, 1886, and reprinted as "Rules for author and classed catalogs;" with changes, additions, and a "Bibliography of catalog rules by Mary Salome Cutler, Boston, 1888, and again as "Library School rules," Boston, 1889); G. Fumagalli's *Cataloghi di biblioteche* (1887); H: B. Wheatley's *How to catalogue a library* (1889); and various discussions in the *Library journal*, the *Neuer Anzeiger*, and the *Centrallblatt für Bibliothekswesen*.

With such assistance perhaps a second edition of these hints would deserve the title—Rules.\*

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\* In this second edition I have retained the discussions of principles of the first edition and added others, because it seems to me to be quite as important to teach cataloguers the theory, so that they can catalogue independently of rules, as to accustom them to refer constantly to hard and fast rules. The index, which will be published separately, has been enlarged so as to form an alphabetical or "dictionary" arrangement of the rules.

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# RULES

FOR A

## DICTIONARY CATALOGUE.

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No code of cataloguing could be adopted in all points by every one, because the libraries for study and the libraries for reading have different objects, and those which combine the two do so in different proportions. Again, the preparation of a catalogue must vary as it is to be manuscript or printed, and, if the latter, as it is to be merely an index to the library, giving in the shortest possible compass clues by which the public can find books, or is to attempt to furnish more information on various points, or finally is to be made with a certain regard to what may be called style. Without pretending to exactness, we may divide dictionary catalogues into short-title, medium-title, and full-title or bibliographic; typical examples of the three being, 1<sup>o</sup>, the Boston Mercantile (1869) or the Cincinnati Public (1871); 2<sup>o</sup>, the Boston Public (1861 and 1866), the Boston Athenæum (1874-82); 3<sup>o</sup>, the author-part of the Congress (1869) and the Surgeon-General's (1872-74) or least abridged of any, the present card catalogue of the Boston Public Library. To avoid the constant repetition of such phrases as "the full catalogue of a large library" and "a concise finding list," I shall use the three words Short, Medium, and Full as proper names, with the preliminary caution that the Short family are not all of the same size, that there is more than one Medium, and that Full may be Fuller and Fullest. Short, if single-columned, is generally a title-a-liner; if printed in double columns, it allows the title occasionally to exceed one line, but not, if possible, two; Medium does not limit itself in this way, but it seldom exceeds four lines, and gets many titles into a single line. Full usually fills three or four lines and often takes six or seven for a title.

The number of the following rules is not owing to any complexity of system, but to the number of cases to which a few simple principles have to be applied. They are especially designed for Medium, but may easily be adapted to Short by excision and marginal notes. The almost universal practice of printing the shelf-numbers or the class-numbers renders some of them unnecessary for town and city libraries.

## OBJECTS.\*

1. To enable a person to find a book of which either
 

(A) the author	}	is known.
(B) the title		
(C) the subject		
2. To show what the library has
  - (D) by a given author
  - (E) on a given subject
  - (F) in a given kind of literature.
3. To assist in the choice of a book
  - (G) as to its edition (bibliographically).
  - (H) as to its character (literary or topical).

## MEANS.

1. Author-entry with the necessary references (for A and D).
2. Title-entry or title-reference (for B).
3. Subject-entry, cross-references, and classed subject-table (for C and E).
4. Form-entry † (for F).
5. Giving edition and imprint, with notes when necessary (for G).
6. Notes (for H).

## REASONS FOR CHOICE

among the several possible methods of attaining the OBJECTS.

Other things being equal, choose that entry

(1) That will probably be first looked under by the class of people who use the library ;

(2) That is consistent with other entries, so that one principle can cover all ;

(3) That will mass entries least in places where it is difficult to so arrange them that they can be readily found, as under names of nations and cities.

This applies very slightly to entries under first words, because it is easy and sufficient to arrange them by the alphabet.

## DEFINITIONS.

There is such confusion in the use of terms in the various prefaces to catalogues — a confusion that at once springs from and leads to confusion of thought and practice — that it is worth while to propose a systematic nomenclature.

*Analysis.* See *Reference, Analytical.*

\* *Note to second edition.* This statement of Objects and Means has been criticized; but as it has also been frequently quoted, usually without change or credit, in the prefaces of catalogues and elsewhere, I suppose it has on the whole been approved.

† Here the whole is designated by its most important member. The full name would be form-and-language entry. Kind-entry would not suggest the right idea.



*Anonymous*, published without the author's name.

Strictly a book is not anonymous if the author's name appears anywhere in it, but it is safest to treat it as anonymous if the author's name does not appear in the title.

Note that the words are "in the title," not "on the title-page." Sometimes in Government publications the author's name and the title of his work do not appear on the title-page but on a page immediately following. Such works are not anonymous.

*Asyndetic*, without cross-references. See *Syndetic*.

*Author*, in the narrower sense, is the person who writes a book; in a wider sense it may be applied to him who is the cause of the book's existence by putting together the writings of several authors (usually called *the editor*, more properly to be called *the collector*). Bodies of men (societies, cities, legislative bodies, countries) are to be considered the authors of their memoirs, transactions, journals, debates, reports, etc.

*Class*, a collection of objects having characteristics in common.

Books are classified by bringing together those which have the same characteristics.\* Of course any characteristics might be taken, as size, or binding, or publisher. But as nobody wants to know what books there are in the library in folio, or what quartos, or what books bound in russia or calf, or what published by John Smith, or by Brown, Jones, and Robinson, these bases of classification are left to the booksellers and auctioneers and trade sales. Still, in case of certain unusual or noted bindings, as human skin or Grolier's, or early or famous publishers, as Aldus and Elzevir, a partial class-list is sometimes very properly made. But books are most commonly brought together in catalogues because they have the same authors, or the same subjects, or the same literary form, or are written in the same language, or were given by the same donor, or are designed for the same class of readers. When brought together because they are by the same author, they are not usually thought of as classified; they form the author-catalogue, and need no further mention here except in regard to arrangement. The classes, *i. e.*, in this case the authors, might of course be further classified according to their nations, or their professions (as the subjects are in national or professional biographies), or by any other set of common characteristics, but for library purposes an alphabetical arrangement according to the spelling of their names is universally acknowledged to be the best.

The classification by language is not generally used in full. There are catalogues in which all the English books are separated from all the foreign; in others there are separate lists of French books or German books. The needs of each library must determine whether it is worth while to prepare such lists. It is undeniably useful in almost any library to make lists of the belles lettres in the different languages; which, though nominally a classification by language, is really a classification by literary form, the object being to bring together all the works with a certain national flavor—the French flavor, the German flavor, or it may be a classing by readers, the German books being catalogued together for a German population, the French for the French, and so on. Again, it is useful to give lists not of the belles lettres alone, but of all the works in the rarer languages, as the Bodleian and the British Museum have published separate lists of their Hebrew books. Here too the circumstances of each library must determine where it shall draw the line between those literatures which it will put by themselves and those which it will include and hide in the mass of its general catalogue. Note, however, that some of the difficulties of transliterating

\* This note has little direct bearing on practice, but by its insertion here some one interested in the theory of cataloguing may be saved the trouble of going over the same ground.

names of modern Greek, Russian authors, etc., are removed by putting their original works in a separate catalogue, though translations still remain to puzzle us.

The catalogue by donors or original owners is usually partial (as those of the Dowse, Barton, Prince, and Ticknor libraries). The catalogues by classes of readers are also partial, hardly extending beyond **Juvenile literature** and **Sunday-school books**. Of course many subject classes amount to the same thing, the class **Medicine** being especially useful to medical men, **Theology** to the theologians, and so on.

Classification by subject and classification by form are the most common. An example will best show the distinction between them. **Theology**, which is itself a subject, is also a class, that is, it is extensive enough to have its parts, its chapters, so to speak (as **Future Life**, **Holy Spirit**, **Regeneration**, **Sin**, **Trinity**), treated separately, each when so treated (whether in books or only in thought) being itself a subject; all these together, inasmuch as they possess this in common, that they have to do with some part of the relations of God to man, form the class of subjects **Theology**. Class, however, is applied to **Poetry** in a different sense. It then signifies not a collection of similar subjects, but a collection of books resembling one another in being composed in that form and with that spirit, whatever it is, which is called poetical. In the subject-catalogue class it is used in the first sense—collection of similar subjects; in the form-catalogue it is used in the second—list of similar books.

Most systems of classification are mixed, as the following analysis of one in actual use in a small library will show:

Art, science, and natural history.	<i>Subj.</i>
History and biography.	<i>Subj.</i>
Poetry.	<i>Form</i> (literary).
Encyclopædias and books of reference.	<i>Form</i> (practical).
Travels and adventures.	<i>Subj.</i> (Has some similarity to a Form-class.)
Railroads.	<i>Subj.</i>
Fiction.	<i>Form.</i> ( <i>Novels</i> , a subdivision of <i>Fiction</i> , is properly a Form-class; but the differentia of the more extensive class <i>Fiction</i> is not its form, but its untruth; imaginary voyages and the like of course imitate the form of the works which they parody.)
Relating to the rebellion.	<i>Subj.</i>
Magazines.	<i>Form</i> (practical).
General literature, essays, and religious works.	A mixture: 1. Hardly a class; that is to say, it probably is a collection of books having only this in common, that they will not fit into any of the other classes; 2. <i>Form</i> ; 3. <i>Subj.</i>

Confining ourselves now to classification by subjects, the word can be used in three senses:

1. Bringing books together which treat of the same subject specifically.

That is, books which each treat of the whole of the subject and not of a part only.

2. Bringing books together which treat of similar subjects.

Or, to express the same thing differently:

Bringing subjects together so as to form a class.

A catalogue so made is called a classed catalogue.

3. Bringing classes together so as to form a system.

A catalogue so made should be called a systematic catalogue.

The three steps are then

1. Classifying the books to make subject-lists.
2. Classifying the subject-lists to make classes.
3. Classifying the classes to make a systematic catalogue.

The dictionary stops in its entries at the first stage, in its cross-references at the second.

The alphabetic-classed catalogue stops at the second stage.

The systematic alone advances to the third.

Classification in the first sense, it is plain, is the same as "entry;" in the second

sense it is the same as "class-entry;" and in the third sense it is the same as the "logical arrangement" of the table on p. 12, under "Classed catalogue."

It is worth while to ascertain the relation of subject and class in the subject-catalogue. *Subject* is the matter on which the author is seeking to give or the reader to obtain information; *Class* is, as said above, a grouping of subjects which have characteristics in common. A little reflection will show that the words so used partially overlap,\* the general subjects being classes† and the classes being subjects,‡ but the individual subjects§ never being classes.

*Class entry*, registering a book under the name of its class; in the subject-catalogue used in contradistinction to specific entry.

*E. g.*, a book on repentance has class entry under **Theology**; its specific entry would be under **Repentance**.

*Classed catalogues* are made by class-entry, whether the classes so formed are arranged logically as in the Systematic kind or alphabetically as in the Alphabetico-classed.

A dictionary catalogue contains class-headings, inasmuch as it contains the headings of extensive subjects, but under them there is no class entry, only specific entry. The syndetic dictionary catalogue, however, recognizes their nature by its cross-references, which constitute it in a certain degree an alphabetico-classed (not a systematic) catalogue. Moreover, the dictionary catalogue, without ceasing to be one, might, if it were thought worth while (which it certainly is not), not merely give titles under specific headings but repeat them under certain classes or under all classes in ascending series, *e. g.*, not merely have such headings as **Rose, Geranium, Fungi, Liliaceæ, Phænogamia, Cryptogamia**, but also under **Botany** include all the titles which appeared under **Rose, Geranium, etc.**; *provid* the headings **Botany, Cryptogamia, Fungi, etc.**, were arranged alphabetically. The matter may be tabulated thus:

Alphabetical arrangement.	{	{ Specific entry. (Common dict. catal.)	} Dictionary catalogue.
		{ Specific entry and class reference. (Bost. Pub. Lib., Boston Athenæum.)	
		{ Specific and class entry. (No example.)	
		{ Class entry with specific or class sub-entry. (Noyes.)	
		{ Class entry with chiefly class subentry. (Abbot.)	

Form	Subject	General
Classes	Subjects	Individual

† The subjects **Animals, Horses, Plants** are classes, a fact which is perhaps more evident to the eye if we use the terms **Zoology, Hippology, Botany**. The subdivisions of **Botany and Zoology** are obvious enough; the subdivisions of **Hippology** may be themselves classes, as **Sheiland ponies, Arabian coursers, Barbs**, or individual horses, as **Lady Suffolk, Justin Morgan**.

‡ Not merely the concrete classes, **Natural history, Geography, Herpetology, History, Ichthyology, Mineralogy**, but the abstract ones, **Mathematics, Philosophy**, are plainly subjects. The fact that some books treat of the subject **Philosophy** and others of philosophical subjects, and that

others treat in a philosophical manner subjects not usually considered philosophical, introduces confusion into the matter, and single examples may be brought up in which it seems as if the classification expressed the form (Crestadoro's "nature") or something which a friend calls the "essence" of the book and not its subject, so that we ought to speak of an "essence catalogue" which might require some special treatment; but the distinction can not be maintained. It might be said, for example, that "Geology a proof of revelation" would have for its *subject-matter* **Geology** but for its *class* **Theology** — which is true, not because class and subject are incompatible but because this book has two subjects, the first **Geology**, the second one of the evidences of revealed religion, wherefore, as the **Evidences** are a subdivision of **Theology**, the book belongs under that as a subject-class.

§ It is plain enough that **Mr. Jefferson, John Milton, the Warrior Iron-clad** are not classes. Countries, however, which for most purposes it is convenient to consider as individual, are in certain aspects classes; when by the word "England" we mean "the English" it is the name of a class.

Logical arrangement.  $\left\{ \begin{array}{l} \text{Class entry. (Undivided classed catal.)} \\ \text{Class entry and subentry and finally specific subentry. (Subdivided classed catal.)} \end{array} \right\}$  Systematic catalogue.

Alphabetical arrangement.		
Specific headings in alphabetical order.	Classes in alphabetical order.	Classes of subjects.
A	B	
D	C	
Specific headings arranged logically in classes.	Classes in logical order.	
Logical arrangement.		

A, Specific dictionary.  
 B, Specific dict. by its cross-references and its form-entries. Alphabeticoclassed catalogue.  
 C, Classed catalogue without subdivisions.  
 D, Classed catalogue with subdivisions.  
 A, B are alphabetical.  
 C, D are classed.  
 A, B, D contain specific subjects.  
 B, C, D contain classes.  
 The specific entries of A and the classes of B, though brought together in the same catalogues (the class-dictionary and the alphabeticoclassed), simply stand side by side and

do not unite, each preserving its own nature, because the principle which brings them together — the alphabet — is external, mechanical. But in D the specific entries and the classes become intimately united to form a homogeneous whole, because the principle which brings them together — the relations of the subjects to one another — is internal, chemical, so to speak.

*Collector.* See *Author*.

*Cross-reference.* See *Reference*.

*Dictionary catalogue.* so called because the headings (author, title, subject, and form) are arranged, like the words in a dictionary, in alphabetical order.

*Dictionary and other alphabetical catalogues.* These are differentiated not, as is often said, by the dictionary having specific entry, but (1) by its giving specific entries in all cases and (2) by its individual entry.

Even the classed catalogues often have specific entry. Whenever a book treats of the whole subject of a class, it is specifically entered under that class. A theological encyclopedia is specifically entered under **Theology**, and theology is an unsorordinated class in many systems. The alphabeticoclassed catalogues have specific entry in many more cases, because they have many more classes. Professor Abbot has such headings as **Ink, Jute, Lace, Leather, Life-savers, Locks, Mortars, Perfumery, Safes, Salt, Smoke, Snow, Varnish, Vitriol**. Mr. Noyes has scores of similar headings; but neither of them permits individual entry, which the dictionary-catalogue requires. The alphabeticoclassed catalogue enters a life of Napoleon and a history of England under **Biography** and **History**; the dictionary enters them under **Napoleon** and **England**. This is the invariable and chief distinction between the two.

*Editor.* See *Author*.

*Entry*, the registry of a book in the catalogue with the title and imprint.

*Author-entry*, such registry with the author's name for a heading.

*Title-entry*, registry under some word of the title.

*First-word-entry*, such entry made from the first word of the title not an article.

*Entry* — continued.

*Important-word* or *catch-word entry*, such entry made from some word of the title other than the first word and not indicative of the subject, but likely to be remembered and used by borrowers in asking for the book.

*Series entry*, entry of a number of separate works published under a collective title or half-title or title-page caption. Such are "The **English** citizen" series and "**American** statesmen."

*Subject-word-entry*, such entry made under a word of the title which indicates the subject of the book.

*Subject-entry*, registry under the name selected by the cataloguer to indicate the subject.

A cataloguer who should put "The insect," by Michelet, under **Entomology** would be making a *subject-entry*; Duncan's "Introduction to entomology" entered under the same head would be at once a *subject-entry* and a *subject-word-entry*.

*Form-entry*, registry under the name of the kind of literature to which the book belongs.

*Form*, applied to a variety of classification founded on the form of the book classified, which may be either *Practical*, as in **Almanacs, Dictionaries, Encyclopædias, Gazetteers, Indexes, Tables** (the form in these being for the most part alphabetical), or *Literary*, as **Fiction, Plays, Comedies, Farces, Tragedies, Poetry, Letters, Orations, Sermons** (the latter with the subdivisions **Charity, Election, Funeral, Installation, Ordination, Thanksgiving, etc.**). There are certain headings which belong both to the Subject and the Form family. "**Encyclopædias**," inasmuch as the books treat of all knowledge, is the most inclusive of all the subject-classes; inasmuch as (with few exceptions) they are in alphabetic form, it is a form-class.

*Heading*, the word by which the alphabetical place of an entry in the catalogue is determined, usually the name of the author, of the subject, or of the literary or practical form, or a word of the title.

*Imprint*, the indication of the place, date, and form of printing.

*Polygraphic*, written by several authors.

*Polytopical*, treating of several topics.

Will the convenience of this word excuse the twist given to the meaning of *τόπος* in its formation? Polygraphic might serve, as the French use *polygraphe* for a miscellaneous writer; but it will be well to have both words,—*polygraphic* denoting (as now) collections of several works by one or many authors, *polytopical* denoting works on many subjects.

*Reference*, partial registry of a book (omitting the imprint) under author, title, subject, or kind, referring to a more full entry under some other heading; occasionally used to denote merely entries without imprints, in which the reference is implied. The distinction of entry and reference is almost without meaning for Short, as a title-a-liner saves nothing by referring unless there are several references.

*Reference*—continued.

*Analytical-reference*, or, simply, *an analytical*, the registry of some part of a book or of some work contained in a collection, referring to the heading under which the book or collection is entered.

*Cross-reference*, reference from one subject to another.

*Heading-reference*, from one form of a heading to another.

*First-word-reference*, *catch-word-reference*, *subject-word-reference*, same as first-word-entry, etc., omitting the imprint, and referring.

*Series-entry*. See *Entry*.

*Specific entry*, registering a book under a heading which expresses its special subject as distinguished from entering it in a class which includes that subject.

*E. g.*, registering "The art of painting" under **Painting**, or a description of the cactus under **Cactus**. Putting them under **Fine arts** and **Botany** would be class-entry. "Specific entry," by the way, has nothing to do with "species."

*Subject*, the theme or themes of the book, whether stated in the title or not.

It is worth noting that subjects are of two sorts: (1) the individual, as **Goethe**, **Shakespeare**, **England**, the **Middle Ages**, the ship **Alexandra**, the dog **Tray**, the **French Revolution**, all of which are concrete; and (2) general, as **Man**, **History**, **Horse**, **Philosophy**, which may be either concrete or abstract. Every general subject is a class more or less extensive. (See note on *Class*.) Some mistakes have also arisen from not noting that certain words, **Poetry**, **Fiction**, **Drama**, etc., are subject-headings for the books written about Poetry, Fiction, etc., and form-headings for poems, novels, plays, etc.

*Subject-entry*, *Subject word entry*. See *Entry*.

*Syndetic*, connective, applied to that kind of dictionary catalogue which binds its entries together by means of cross-references so as to form a whole, the references being made from the most comprehensive subject to those of the next lower degree of comprehensiveness, and from each of these to their subordinate subjects, and vice versa. These cross-references correspond to and are a good substitute for the arrangement in a systematic catalogue. References are also made in the syndetic catalogue to illustrative and coordinate subjects, and, if it is perfect, from specific to general subjects.

*Title* in the broader sense includes heading, title proper, and imprint; in the narrower (in which it is hereafter used) it is the name of the book given by the author on the title-page, omitting the imprint, but including names of editors, translators, etc. The name of the book put on the leaf preceding the title-page is called the *half-title*; and the same term is applied to lines indicating subdivisions of the book and following the title; the name given at the head of the first page of text is the *caption*. That given at the back of the book (the *binder's title*) should never be used in a catalogue which makes the slightest pretensions to carefulness.

A title may be either the book's name (as "&c.") or its description (as "A collection of occasional sermons"), or it may state its subject (as "Synonyms of the New

Testament"), or it may be any two or all three of these combined (as description and subject, "Brief account of a journey through Europe;" name and description, "Happy thoughts;" name and subject, "Men's wives;" all three, "Index of dates").

Bibliographers have established a cult of the title-page; its slightest peculiarities are noted; it is followed religiously, with dots for omissions, brackets for insertions, and uprights to mark the end of lines; it is even imitated by the fac-simile type or photographic copying. These things may concern the cataloguer of the Lenox Library or the Prince collection. The ordinary librarian has in general nothing to do with them; but it does not follow that even he is to lose all respect for the title. It is the book's name and should not be changed but by act of legislature. Our necessities oblige us to abbreviate it, but nothing obliges us to make additions to it or to change it without giving notice to the reader that we have done so. Moreover, it must influence the entry of a book more or less; it determines the title-entry entirely; it affects the author-entry (see § 3) and the subject-entry (see § 104). But to let it have more power than this is to pay it a superstitious veneration.

*Volume*, a book distinguished from other books or other volumes of the same work by having its own title, paging, and register.

This is the bibliographic use of the word, sanctioned by the British Museum rules. That is, it is in this sense only that it applies to all the copies of an edition as it comes from the printer. But there is also a bibliopieic and bibliopolic use, to denote a number of pages bound together, which pages may be several volumes in the other sense, or a part of a volume or parts of several volumes. To avoid confusion I use "volume" in the present treatise as defined in the Rules of the British Museum catalogue, and I recommend this as the sole use in library catalogues, except in such phrases as 2 v. bd. in 1, which means 2 volumes in the bibliographical sense united by binding so as to form one piece of matter

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In the present treatise I am regarding the dictionary catalogue as consisting of an author-catalogue, a subject-catalogue, a more or less complete title-catalogue, and a more or less complete form-catalogue, all interwoven in one alphabetical order. The greater part, however, of the rules here given would apply equally to these catalogues when kept separate.

These rules are written primarily for a printed catalogue; almost all of them would apply equally to a card catalogue.

## I. AUTHOR-ENTRY.

### A. AUTHORS.

#### 1. PERSONAL.

##### *a. Under whom as author.*

Author, 1. Anonymous, 2. Joint authors, 3, 4. Theses, 5. Pseudonyms, 6. Illustrators, 7. Designer, Cartographer, Engraver, 8. Musical works, 9. Booksellers and auctioneers, 10, 11. Commentaries, 12. Continuations and indexes, 13. Epitomes, 14. Revisions, 15. Excerpts and chrestomathies, 16. Concordances, 17. Reporters, translators, and editors, 18.

*b. Under what part of the name.*

Christian name, 19. Surname, 20. Title, 21. Changed names, 22. Compound names, 23. Prefixes, 24. Latin names, 25. Capes, lakes, etc., 26.

*c. Under what form of the name.*

Vernacular, 27. Several languages, 28. Masculine and feminine, 29. Various spellings, 30, 31. Forenames, 32. Places, 33-35. Transliteration, 36-38.

## 2. CORPORATE.

General principle, 39. Places, 40. Governmental bodies, 41. Laws, 42. Calendars, 43. Works written officially, 44-46. Articles to be inquired after, 47. Reports, 48. Congresses, 49. Treaties, 50. Parties, denominations, orders, 51. Their conventions, conferences, etc., 52. Ecclesiastical councils, 53. Reports of committees, 54. Classes of citizens, 55. Societies, 56.

## D. SUBSTITUTES.

Parts of the author's name, 57. Pseudonyms, 58. Collectors, 59.

## C. REFERENCES, 60, 61.

## D. ECONOMIES, 62-67.

## AUTHORS.

1. Make the author-entry under (A) the name of the author whether personal or corporate, or (B) some substitute for it.

In regard to the author-entry it must be remembered that the object is not merely to facilitate the finding of a given book by an author's name. If this were all, it might have been better to make the entry under the professed name (pseudonym), or under the form of name mentioned in the title (**Bulwer** in one book, **Lytton** in another, **Bulwer Lytton** in a third; **Sherlock**, Th., in that divine's earlier works; **Bangor**, Th. [Sherlock], *Bp. of*, in later ones; **Salisbury**, Th. [Sherlock], *Bp. of*, in the next issues; **London**, Th. [Sherlock], *Bp. of*, in his last works; **Milnes**, R. Monekton, for "Good night and good morning," and the nine other works published before 1863, and **Houghton**, Rich. M. M., *Baron*, for the 1870 edition of "Good night and good morning," and for other books published since his ennoblement), or under the name of editor or translator when the author's name is not given, as proposed by Mr. Crestadoro. This might have been best with object A; but we have also object B to provide for — the finding of all the books of a given author — and this can most conveniently be done if they are all collected in one place.

2. Anonymous books are to be entered under the name of the author whenever it is known.

If it is not known with certainty the entry may be made under the person to whom the work is attributed, with an explanatory note and a reference from the first word, or the book may be treated as anonymous and entered under the first word, with a note "Attributed to —," and a reference from the supposed author. The degree of doubt will determine which method is best.



## A. AUTHOR.

## I. PERSONAL.

*a. Under whom as author.*

3. Enter works written conjointly by several authors under the name of the one first mentioned on the title-page, with references from the others.

The writers of a correspondence and the participants in a debate are to be considered as joint authors.

*Ex.* **Schiller**, J: Christoph F: v. Briefwechsel zwischen S. und **Cotta**; herausg. von Vollmar.

— Briefwechsel zw. S. und **Goethe**. Stuttg., 1829. 6 v. S.

— Briefwechsel zw. S. und W: v. **Humboldt**. Stuttg., 1830. S.

**Cotta**. Briefwechsel. See **Schiller**, J: C. F: v.

**Goethe**, J: W. v. Briefwechsel. See **Schiller**, J: C. F: v.

**Humboldt**, K: W:, *Freiherr* v. Briefwechsel. See **Schiller**, J: C. F: v.

Many catalogues adopt the form of heading

**Schiller**, J: Christoph F: v., and **Humboldt**, K: W:, *Freiherr* v. Briefwechsel. Stuttg., 1830. S.

**Humboldt**, K: W:, *Freiherr* v. Briefwechsel. See **Schiller**, J: C. F: v., and **Humboldt**, K: W: v. But see § 240.

When countries are joint authors it is better to make full entries under each and arrange them as if the country under consideration were the only one. Each country puts its own name first in its own edition of a joint work; and the arrangement proposed avoids an additional complexity under countries, which are confusing enough at the best.

Whether the joint authorship appears in the title or not should make no difference in the mode of entry; if one name appears on the title, that should be chosen for the entry; if none, take the most important.

4. When double headings are used distinguish between joint authors of one work and two authors of separate works joined in one volume. In the latter case, if there is no collective title, the heading should be the name of the first author alone and an analytical reference should be made from the second. (See § 58 *b*.)

*Ex.* "The works of Shelley and Keats" would be entered in full under **Shelley** (both names being mentioned in the title, but Shelley alone in the heading), and analytically (§ 127) under **Keats**. In such cases a double heading would often mislead.

5. For university theses or dissertations Dziatzko gives the following rules:

## I. Until about 1750

*a* Unless the respondent is known to be the "auctor" ("auctor et respondens," "scriptor," etc.) enter under the name of the præses, without reference.

*b* If the respondent is "auctor" enter under him, with reference from the præses.

## II. After 1750 enter under the respondent, unless it is known that the præses is the author, when his name will be the heading. In neither case refer from the other name.

For universities where the old custom was kept up beyond 1750, as the Swedish, Rule I applies till the change was made.

Where there are two respondents, neither specified as author, enter under the first, without reference from the second.

6. Enter pseudonymous works generally under the author's real name, when it is known, with a reference from the pseudonym; but make the entry under the pseudonym, with a reference from the real name, when the writer is better known by the false name.

In the first edition this rule was without limitation, and I added the following note "One is strongly tempted to deviate from this rule in the case of writers like George Eliot and George Sand, Gavarni and Grandville, who appear in literature only under their pseudonyms. It would apparently be much more convenient to enter their works under the name by which alone they are known and under which everybody but a professed cataloguer would assuredly look first. For an author-catalogue this might be the best plan, but in a dictionary catalogue we have to deal with such people not merely as writers of books, but as subjects of biographies or parties in trials, and in such cases it seems proper to use their legal names. Besides, if one attempts to exempt a few noted writers from the rule given above, where is the line to be drawn? No definite principle of exception can be laid down which will guide either the cataloguer or the reader; and probably the confusion would in the end produce greater inconvenience than the present rule. Moreover, the entries made by using the pseudonym as a heading would often have to be altered. For a long time it would have been proper to enter the works of Dickens under **Boz**; the Dutch annual bibliography uniformly uses **Boz-Dickens** as a heading. No one would think of looking under **Boz** now. Mark Twain is in a transition state. The public mind is divided between Twain and Clemens. The tendency is always toward the use of the real name; and that tendency will be much helped in the reading public if the real name is always preferred in catalogues. Some pseudonyms persistently adopted by authors have come to be considered as the only names, as **Voltaire** (see § 23), and the translation **Melanchthon**. Perhaps **George Sand** and **George Eliot** will in time be adjudged to belong to the same company. It would be well if cataloguers could appoint some permanent committee with authority to decide this and similar points as from time to time they occur."

I am now in favor of frequent entry under the pseudonym, with reference from the real name. I should recommend the pseudonym as heading in the case of any popular writer who has not written under his own name, provided he is known to the public chiefly by his pseudonym, and in the subject catalogue for any person who is so known. Examples are **George Eliot**, **George Sand**, **Gavarni**, **Grandville**, **Cagliostro**, **Cham**, **Pierre Loti**, **Daniel Stern**. In some doubtful cases a card catalogue might profitably make entry both under the real and the false name. This elastic practice will give a little more trouble to the cataloguer than a rigid rule of entry under the real name, but it will save trouble to those who use the catalogue, which is more important.

But entry should not be made under a pseudonym which is used only once or a few times; if the author writes also under his real name, if he is known to the contemporary public or in literary history under his real name, that is to be used for entry. It may sometimes happen that an author is well known under a pseudonym and afterwards is better known by his real name. In that case change the entries from the false to the real name. If any author uses two different pseudonyms enter under each the works written under it, with references both ways, and from the real name, until the real name becomes better known.

It is plain that this practice of entering under the *best known* name, whether real or false, puts an end to uniformity of entry between different catalogues, leads to inconsistency of entry in the same catalogue, and will often throw the cataloguer into perplexity to decide which name is best known; but for the last objection it must be remembered that the catalogue is made for the reader, not for the cataloguer, and

for the first two that references will prevent any serious difficulty; and in the few cases of nearly equal notoriety, double entry is an easy way out of the difficulty.

7. When the illustrations form a very important part of a work, consider both the author of the text and the designer—or in certain cases the engraver—of the plates to be author, and make a full entry under each. Under the author mention the designer's name in the title, and vice versa.

Such works are: Walton's Welsh scenery, with text by Bonney; Wolf's "Wild animals," with text by Elliot. Which shall be taken as author in the subject or form entry depends upon the work and the subject. Under **Water-color drawings** it would be Walton; under **Wood-engravings**, Wolf; under **Wales** and **Zoölogy**, the cataloguer must decide which illustrates the subject most, the writer or the artist. *E. g.*, under **Gothic Architecture** Pugin is undoubtedly to be considered the author of his "Examples," though "the literary part" is by E. J. Willson; for the illustrator was really the author and the text was subsidiary to the plates. It was to carry out Pugin's ideas, not Willson's, that the work was published.

8. The designer or painter copied is the author of engravings; the cartographer is the author of maps; the engraver in general is to be considered as no more the author than the printer. But in a special catalogue of engravings the engraver would be considered as author; in any full catalogue references should be made from the names of famous engravers, as Raimondi, Müller, Steinla, Wölle. An architect is the author of his designs and plans.

9. Enter musical works doubly, under the author of the words and also the composer of the music.

Short and Medium will generally enter only under the composer; Don Giovanni, for example, only under **Mozart** and not under **Da Ponte**. This economy especially applies to songs.

10. Booksellers and auctioneers are to be considered as the authors of their catalogues, unless the contrary is expressly asserted.

Entering these only under the form-heading **Catalogues** belongs to the dark ages of cataloguing. Put the catalogue of a library under the library's name. (§ 56.)

11. Put the auctioneer's catalogue of a public library under the name of the library, of a private library under the name of the owner, unless there is reason to believe that another person made it. In the latter case it would appear in the author catalogue under the maker's name, and in the subject catalogue under the owner's name.

12. Enter commentaries with the text complete under the author of the text and also under the author of the commentary, provided that is entitled "Commentary on \* \* \*" and not "\* \* \* with a commentary."

In a majority of cases this difference in the title will correspond to a difference in the character of the works and in the expectation of the public; if in any particular case the commentary preponderates in a title of the second of the forms above, a reference can be made from the commentator's name.

13. Enter a continuation or an index, when not written by the author of the original work but printed with it, under the same heading, with an analytical reference from its own author (§§ 164, 194); when printed separately, enter it under each author.

14. An epitome should be entered under the original author, with a reference from the epitomator.

*Ex.* "The boy's King Arthur" under Sir Thomas **Malory**, with a reference from Sidney **Lanier**.

15. A revision should be entered under the name of the original author unless it becomes substantially a new work.

There will often be doubt on this point. To determine it, notice whether the revision is counted as one of the editions of the original work, and whether it is described on the title-page as the work of the original author or the reviser, and read and weigh the prefaces. Refer in all doubtful cases.

16. Excerpts and chrestomathies from a single author go under that author, with a reference from the excerptor if his introduction and annotations are extensive, or he has added a lexicon of importance.

*Ex.* **Urlich's** Chrestomathia Pliniana goes under **Plinius**, with a reference from **Urlich's**.

17. Enter concordances both under their own author and the author concorded. The latter entry, however, is to be regarded as a subject-entry.

*Ex.* **Cleveland's** Concordance to the poetical works of **Milton**, **Brightwell's** Concordance to **Tennyson**, **Mrs. Furness's** Concordance to **Shakespeare's** poems.

18. Reporters are usually treated as authors of reports of trials, *etc.*<sup>1</sup> Translators and editors are not to be considered as authors.<sup>2</sup> (But see References, § 60.)

<sup>1</sup>A stenographic reporter is hardly more an author than the printer is; but it is not well to attempt to make fine distinctions.

<sup>2</sup>A collection of works should be entered under the translator if he is also the collector (see § 59); but again if he translates another man's collection it should be put under the name of the original collector; as **Dasent's** "Tales from the North" is really a version of part of **Asbjörnsen and Moe's** "Norske Folkeventyr" and belongs under their names as joint collectors, with a reference from **Dasent**.

### *b. Under what part of the name.*

19. Put under the Christian or forename :

*a.* Sovereigns or princes of sovereign houses.<sup>1</sup> Use the English form of the name except for Greeks and Romans.

<sup>1</sup>This must include Popes even before the acquisition and after the loss of the temporal power.

The direction "Use the English form of the name" was a concession to ignorance; when it was given, that form was almost alone employed in English books; since then the tone of literature has changed; the desire for local coloring has led to the use of foreign forms, and we have become familiarized with **Louis**, **Henri**, **Marguerite**, **Carlos**, **Karl**, **Wilhelm**, **Gustaf**. If the present tendency continues we shall be able to treat princes' names like any other foreign names; perhaps the next generation of

cataloguers will no more tolerate the headings **William Emperor of Germany, Lewis XIV** than they will tolerate **Virgil, Horace, Pliny**. The change, to be sure, would give rise to some difficult questions of nationality, but it would diminish the number of the titles now accumulated under the more common royal names.

**b. Persons canonized.**

*Ex. Thomas [a Becket], Saint.*

**c. Friars who by the constitution of their order drop their surname.**

Add the name of the family in parentheses and refer from it.

*Ex. Paolino da S. Bartolomeo [J. P. Wesdin].*

**d. Persons known under their first name only, whether or not they add that of their native place or profession or rank.**

*Ex. Paulus Diaconus, Thomas Heisterbacensis.*

Similarly are to be treated a few persons known almost entirely by the forename, as **Michelangelo Buonarroti, Raffaello Santi** (refer from **Raphael**), **Rembrandt van Rhijn**. Refer always from the family name.

**e. Oriental authors, including Jewish rabbis whose works were published before 1700.**

*Ex. Abu Bakr ibn Badr.* This rule has exceptions. Some Oriental writers are known and should be entered under other parts of their name than the first, as "**Abu-l-Kasim, Khalaf ibn Abbas**," or under some appellation as "**al-Masudi**," "**at-Tabari**." Grässe's "Lehrbuch einer allgemeinen Literaturgeschichte" is a convenient guide in this matter; he prints that part of the name by which Arabic writers are commonly known in a heavier type than the rest.

In Arabic names the words of relationship **Abu** (father), **Umm** (mother), **Ibn, Bin** (son), **Abu** (brother), though not to be treated as names by themselves, are yet not to be disregarded, as proposed by Dr. Dziatzko. They form a name in conjunction with the word following (*e. g.*, **Abu Bakr**) and determine the alphabetical place of the entry. But the article **al** (changed by assonance to **ad-, ar-, as-, at-, az-**, according to the letter it precedes) is neglected (**al-Masudi**).

In all Oriental names the cataloguer must be careful not to take titles, as **Emir, Bey, Pasha, Sri, Babu, Pundit**, for names.

In regard to East Indian names, Dr. Feigl (Centralbl. f. Bibl., 4: 120) gives the rule: If there are two names, enter under the first, which is the individual name, with a reference from the second; if there are three, enter under the third, which is the family name, with a reference under the second.

**20. Put under the surname:**

**a. In general, all persons not included under § 19.**

In a few cases, chiefly of artists, a universally-used sobriquet is to be taken in place of the family or forename, as **Tintoretto** (whose real name was **Giacomo Robusti**). Similar cases are **Canaletto** (**Antonio Canale** and also **B. Belotto**), **Correggio** (**Ant. Allegri**), **Garofalo** (**Benvenuto Piero Tisi**), **Il Sodoma** (**Giov. Ant. Bazzi**), **Spagnoletto** (**José Ribera**), **Uccello** (**Paolo Doni**). Always refer from the family name.

**b. In particular, ecclesiastical dignitaries. Refer.**

*Ex. Kaye, John, Bishop of Lincoln.*

**Lincoln, John, Bishop of.** See **Kaye**.

Bishops usually omit their family name, canons their forename, on their title-pages, as "by Canon Liddon," "by the Bishop of Ripon," "by Henry Edward, archbishop of Westminster," *i. e.*, **H: E: Manning**. Care must be taken not to treat **Canon** as a forename or **Edward** as a family name.

c. Married women, using the last well-known form. Refer.

Wives often continue writing, and are known in literature, only under their maiden names (as Miss **Freer** or Fanny **Lewald**), or after a second marriage retain for literary purposes the first husband's name. The cataloguer should not hurry to make a change in the name as soon as he learns of a marriage. Let him rather follow than lead the public.

21. Put under the title:

British<sup>1</sup> and foreign<sup>2</sup> noblemen, referring from earlier titles by which they have been known, and, in the case of British noblemen, from the family name.

*Ex. Chesterfield*, Philip Dormer Stanhope, *4th Earl of*. Refer from **Stanhope**.  
*Saint-Simon*, Louis de Rouvroi, *duc de*.

<sup>1</sup> The British Museum and Mr. Jewett enter British noblemen under the family name; Mr. Perkins prefers entry under titles for British noblemen, in which I agree with him, although the opposite practice is now so well established. The reasons for entry under the title are that British noblemen are always so spoken of, always sign by their titles only, and seldom put the family name upon the title-pages of their books, so that ninety-nine in a hundred readers must look under the title first. The reasons against it are that the founders of noble families are often as well known—sometimes even better—by their family name as by their titles (as Charles Jenkinson afterwards Lord Liverpool, Sir Robert Walpole afterwards Earl of Orford); that the same man bears different titles in different parts of his life (thus P. Stanhope published his "History of England from the peace of Utrecht" as Lord Mahon, and his "Reign of Queen Anne" as Earl Stanhope); that it separates members of the same family (Lord Chancellor Eldon would be under **Eldon** and his father and all his brothers and sisters under the family name **Scott**), and brings together members of different families (thus the earldom of Bath has been held by members of the families of Shaunde, Bouchier, Granville, and Pulteney, and the family name of the present Marquis of Bath is Thymne), which last argument would be more to the point in planning a family history. The same objections apply to the entry of French noblemen under their titles, about which there can be no hesitation. The strongest argument in favor of the Museum rule is that it is well-established and that it is desirable that there should be some uniform rule. Ecclesiastical dignitaries stand on an entirely different footing. There is much more use of the family name and much more change of title. In the first edition I followed the British Museum rules, but I am now in favor of the more popular method of entry of noblemen, namely, under their titles, *except when the family name is decidedly better known* (Francis **Bacon**, *Baron Verulam*, Horace **Walpole**, *4th Earl of Orford*). In such cases enter under the family name and refer from the title. This rule was adopted by the committee of the American Library Association (*Lib. jnl.*, 3: 12-19; 8: 251-254). The reasons pro and con were discussed in *Lib. jnl.*, 3: 13, 14. The gist of them is: "Authors should be put under their names. The definition of a name is 'that by which a person or thing is known.' British noblemen are known by their titles, not by their family names."

<sup>2</sup> Put the military nobles and princes of the French Empire under their family names, with references from their titles, *e. g.*, Lucien **Bonaparte**, *Prince de Canino*, **MacMahon**, *duc de Magenta*.

22. Put the works of authors who change their name under the latest form, provided the new name be legally and permanently adopted.

Do not worry about the proper form of changed and transliterated names, nor spend much time in hunting up facts and deciding. If the necessary references are made, it is of little importance which form is chosen for the main entry, provided, of course, that the library always chooses the same heading.

If the change consist in the addition of a name the new name is to be treated by the next rule.

## 23. Put compound names :

- a. If English, under the last part of the name, when the first has not been used alone by the author.

*Ex.* **Gould**, Sabine Baring-; but **Halliwell** (*afterwards* **Halliwell-Phillipps**), J. O., because the author wrote much under the first name.

This rule secures uniformity; but, like all rules, it sometimes leads to entries under headings where nobody would look for them. Refer.

- b. If foreign, under the first part.

Both such compound names as **Gentil-Bernard** and such as **Gentil de Chavagnac**. There are various exceptions, when a name has been more known under the last part, as **Fénelon**, not **Salignac de Lamothe Fénelon**; **Voltaire**, not **Arouet de Voltaire**; **Sternberg**, not **Ungern-Sternberg**. Moreover, it is not always easy to determine what is a compound surname in French. A convenient rule would be to follow the authority of Hæfer (*Biog. gén.*) and Quéraud, in such cases, if they always agreed; unfortunately, they often differ. References are necessary whichever way one decides each case, especially when the second part of a foreign compound name has been used alone, as **Merle d'Aubigné** (enter under **Merle** with a reference from **Aubigné**).

In French a forename is sometimes joined to a surname by a hyphen. In such cases make the entry under the family name with a reference from the forename, *e. g.*, entry, **Rochette**, Désiré Raoul; reference, **Raoul-Rochette**. See **Rochette**.

- c. In foreign compound names of women also, although the first part is generally the maiden name and the second the husband's name, the entry should generally be under the first, with a reference from the second. (*See* 20, c.)

*Ex.* **Rivé-King**, with cross-reference from **King**, born **Rivé**.

## 24. Put surnames preceded by prefixes :

- a. In French, under the prefix when it is or contains an article, **Le**, **La**, **L'**, **Du**, **Des**; under the word following when the prefix is a preposition, **de**, **d'**.

When the name is printed by the author as one word the entry is made under the preposition, as **Debucourt**, **Decamps**.

- b. In English, under the prefix, no matter from what language the name is derived, as **De Quincey**, **Van Buren**, with references when necessary.

- c. In all other languages, under the name following the prefix, as **Gama**, **Vasco da**, with references whenever the name has been commonly used in English with the prefix, as **Del Rio**, **Vandyck**, **Van Ess**.

But when the author prints his name as one word entry is made under the prefix, as **Vanderhaeghen**.

- d. Naturalized names are to be treated by the rules of the nation adopting them.

Thus German names preceded by *von* when belonging to Russians are to be entered under **Von**. *E. g.*, **Фонъ Визин** is to be entered as **Von Vizin** (not **Vizin**, *von*), as this is the Russian custom. So when Dutch names compounded with *van* are adopted into French or English (as **Van Laun**) the **Van** is treated as part of the family name.

Prefixes are *d'*, *de*, *de La* (the name goes under *La* not *de*), **Des**, **Du**, **L'**, **La**, **Le**, **Les**, **St.**, **Ste.** (to be arranged as if written **Saint**, **Sainte**), **Van**, **A'**, **Ap**, **O'**, **Fitz**, **Mac** (which is to be printed as it is in the title, whether **M'**, or **Mc**, or **Mac**, but to be arranged as if written **Mac**).

25. Put names of Latin authors under that part of the name chosen in Smith's Dictionary of Greek and Roman biography, unless there is some good reason for not doing so.
26. Put names of capes, lakes, mountains, rivers, forts, *etc.*, beginning with Cape, Lake, Mt., *etc.*, under the word following the prefix, but when the name is itself used as a prefix, do not transpose Cape, *etc.*, nor in such names as Isle of the Woods, Isles of Shoals.

*Ex. Cod, Cape; George, Lake; Washington, Mt.; Moultrie, Fort;* but *Cape Breton Island*. When the name of a fort becomes the name of a city, of course the inversion must be abandoned, as *Fort Wayne*.

*c. Under what form of the name.*

27. Give the names, both family and Christian, in the vernacular form,<sup>1</sup> if any instance occurs of the use of that form in the printed publications of the author.<sup>2</sup>

<sup>1</sup>The vernacular form of most Christian names may be found in Michaelis's "Wörterbuch der Taufnamen" (Berlin, 1856). There are also meagre lists in foreign dictionaries. For the forms of mediæval names much assistance can be had from A. Potthast's "Bibliotheca historica mediævi aevi, Berlin, Weber, 1862," O, and "Supplement, 1868," O; also from Alfred Franklin's "Dictionnaire des noms, surnoms, et pseudonymes latins de l'histoire littéraire du Moyen Age (1100 à 1530), Paris, 1876," O. (On the names of sovereigns, see § 19; on the Latin names of Greek authors, see § 36; on the names of Greek gods, see § 100.)

<sup>2</sup>This is the British Museum rule. It will obviously be sometimes impossible and often difficult to determine this point in a library of less extent than the Museum, and the cataloguer must make up his mind to some inconsistency in his treatment of mediæval names, and be consoled by the knowledge that if proper references are made no harm will be done. Against a too great preference for the vernacular Professor De Morgan writes in the preface to his "Arithmetical books:" "I have not attempted to translate the names of those who wrote in Latin at a time when that language was the universal medium of communication. I consider that the Latin name is that which the author has left to posterity, and that the practice of retaining it is convenient, as marking, to a certain extent, the epoch of his writings, and as being the appellation by which his contemporaries and successors cite him. It is well to know that Copernicus, Dasypodius, Xylander, Regiomontanus, and Clavius were Zepernik, Rauchfuss, Holtzmann, Müller, and Schlüssel. But as the butchers' bills of these eminent men are all lost, and their writings only remain, it is best to designate them by the name they bear on the latter rather than the former."

The same may be said of Camerarius (Kämmerer), Capito (Kopflein), Mercator (Kramer), Ecolampadius (Hauschein), where it would be useless to employ the vernacular name; if both forms are in use, as in the case of Pomeranus = Bugenhagen, the vernacular should have the preference. Reuchlin is much more common than its equivalent, Capnio.

Before the Reformation the presumption is in favor of the Latin form; after it in favor of the vernacular.

Short will consult the convenience of his readers if he uses the English forms of names like **Homer, Horace, Virgil**, in place of **Homerus, Horatius, Vergilius**.

The vernacular names of the Middle Ages often appear in various forms. The form which has survived to the present time is to be preferred (as **Jean** to **Jehan**), unless a name is commonly used in the old form, as in the romances **Jehan de Lançon**. Refer from the one not chosen.



28. If an author has written in several modern languages, choose that in which he has written most.
29. In languages which use a masculine and a feminine form of family names (as **Modjeski** and **Modjeska**), use that which the authoress herself chiefly employs.
30. When an author's name is variously spelled, select the best authorized form as heading, add the variants in parentheses, and make references from them to the form adopted.

Of course, great care must be taken not to enter separately works in which an author spells his name differently, as Briant and Bryant, Easterbrookes and Estabrook, Erdmann and Erdtmann. On the other hand, different people who spell their names differently should be separated, as Hofmann and Hoffmann, Maier, Mair, Majer, Mayer, Mayr, Meier, Meir, Mejer, Meyer, Meyr, Schmid, Schmidt, Schmied, Schmiedt, Schmit, Schmitt. (On the arrangement of such names in a card catalogue see § 218.)

In German Christian names there is a want of uniformity in the use of C and K (Carl, Conrad, Karl, Konrad) and f and ph (Adolf, Adolph). Occasionally an author uses both forms in different books, or writing only in Latin (Carolus, Rudolphus), does not show which form he prefers. Where the author thus leaves the point undecided, K and f should be preferred to C and ph (except in Christoph). Swedish f is to be preferred to v, as Gustaf, not Gustav.

31. When family names are written differently by different persons, follow the spelling adopted by each, even though it should separate father and son.
32. Forenames are to be used in the form employed by their owners, however unusual, as Will **Carleton**, Sally (Pratt) **McLean**, Hans **Droysen**, Fritz **Reuter**.
33. Give names of places in the English form.  
**Munich** not **Muenchen** or **München**, **Vienna** not **Wien**, **Austria** not **Oesterreich**.
34. But if both the English and the foreign forms are used by English writers, prefer the foreign form.
35. Use the modern name of a city and refer to it from the ancient, provided its existence has been continuous and there is no doubt as to the identity.
36. In transliteration of names from alphabets of differently formed letters, use the vowels according to their German sounds. (See Appendix II for the report of the Transliteration Committee of the American Library Association.)

*I. e., a (not ah) for the sound of a in father, e (not a) for the sound of e in heir or of a in hate, i (not e) for the sound of i in mien, u (not oo nor ou) for the sound of u in true or of oo in moon.* This practice makes transliterations that are likely to be pronounced in the main correctly by anyone who knows any language but his own (who would naturally give foreign vowel sounds to foreign names), and will give transliterations agreeing at least in part with those of other nations. In some points, however, we must be careful not to be misled by the practice of foreigners, and when we take a name from Russian, for instance, through the French or German, must see to it that the necessities of their alphabet have not led them to use letters that do not suit our system. A Frenchman writes for Turgenief *Tourguénef*, and for Golovin *Golo-*

*vine*, and uses *ou* for *u*, *ch* for *sh*, *dj* for *j*, *j* for *zh*, *gu* for *g*, and *qu* for *k*. A German for Dershavin writes *Derschawin*, and, worse than that, is obliged to use the clumsy *dsch* where an Englishman can use *j*, as *Dschellaleddin* for Jalal-ad-Din, and uses *tseh* for *ch* or *tch*, *j* for *y* or *i* (Turgenjew), *w* for *v* or *f* in the ending of Russian names.

In *Arabic* names I am advised by good scholars to uniformly write *a* where our ordinary Anglicized names have *e*, except for Ebn and Ben, which become Ibn and Bin; also *i* for *ee*, and *u* where *o* has been commonly used; in other words, to uniformly represent the vowel fatha by *a*, kasra by *i*, and dhamma by *u*. Thus **Mohammed** becomes **Muhammad**, **Abou ed-Deen** becomes **Abu ad-Din**. Of course references must be made from the corrupt forms under which various Arabic authors have become known in the West, unless it is thought that the altered form has been so commonly used that it must be taken for the entry, as perhaps **Avicenna** from Ibn Sina, **Averroes** from Ibn Roshd.

In *Danish* names if the type *â* is not to be had, use its older equivalent *aa*; in a manuscript catalogue the modern orthography, *â*, should be employed. Whichever is chosen should be uniformly used, however the names may appear in the books. The diphthong *æ* should not be written *ae*, nor should *ö* be written *oe*; *ö*, not *œ*, should be used for *ø*.

In old *Dutch* names write *y* for the modern *ij* and arrange so.

In *German* names used as headings, use *ä*, *ö*, *ü*, not *ae*, *oe*, *ue*, and arrange accordingly.

For *ancient Greek* names use the Latinized form, as **Democritus** not **Demokritos**, **Longinus** not **Logginos**. This holds good of translated works as well as of the originals. It will not do to enter an Italian version of the *Odyssey* under **Omero**, or of the *Euterpe* under **Erodoto**, or a French version of the *Noctes Atticæ* under **Aulugelle**. A college literary catalogue may safely use the more nearly transliterated forms which are coming into use, like **Aiskulos**, **Homeros**, but used in a town-library catalogue they would only puzzle and mislead its readers. For that I should prefer the English forms, as **Homer**, **Horace**.

For *modern Greek* names Professor Abbot proposes the following plan: Works in *Romaic* to be entered in a supplement, the names not transliterated but printed in the Greek type. Translations of works of modern Greek authors to be put under their Greek names in the supplement, with references in the main catalogue under the forms (whatever they may be) which their names assume in the translation. Original works written in French, German, English, etc., by modern Greek authors may be treated in the same way if their authors have not become French, German, or English by residence and literary labors, in which case they should be entered under the French, German, or English forms which they have chosen for their names, with cross-references, if necessary, from the Greek supplement to these names. If, however, transliteration is attempted the following table of equivalents may be used:

<i>au</i>	<i>æ</i>	<i>η</i>	<i>i</i>	<i>β</i>	<i>v</i>	<i>κ</i> after <i>γ</i>	<i>g</i>
<i>av</i>	<i>av</i>	<i>ηv</i>	<i>iv</i>	<i>γ</i>	<i>gh</i>		<i>ξ</i>
<i>ei</i>	<i>ei</i>	<i>αι</i>	<i>æ</i>	} <i>γ</i> before <i>κ</i>			<i>ov</i>
<i>ev</i>	<i>ev</i>	<i>υ</i>	<i>y</i>	} <i>γ, χ, ξ</i>			<i>ρ</i>
		<i>υι</i>	<i>yi</i>	<i>δ</i>	<i>dh</i>		<i>χ</i>
							<i>kh</i>

When *Hindus* themselves transliterate their names, use their form, whether or not according to our rules. (Appendix II.)

In *Hungarian* names write *ö*, *ü*, with the diæresis (not *oe*, *ue*), and arrange like the English *o*, *u*.

In *Spanish* names use the modern orthography *i* and *j* rather than the ancient *y* and *x*.

In *Swedish* names *ä*, *â*, *ö*, should be so written (not *ae*, *oe*), and arranged as the English *a*, *o*.

Ballhorn's *Grammatography* (London, 1861) will be found very useful on such points.

37. When an author living in a foreign country has transliterated his name according to the practice of that country and always uses it in that form, take that as the heading, referring from the form which the name would have under §36; but if he has written much in his own language, use the English transliterated form.

*Ex.* **Bikelas**, Demetrius, with reference from **Vikelas**, Dmitri.

38. If a name which would properly be spelled by the English alphabet has been transliterated into a foreign alphabet, refer from the foreign form.

*Ex.* **Šifner**. See **Schiefner**.

## 2. CORPORATE.

### *General principle.*

39. Bodies of men are to be considered as authors of works published in their name or by their authority.

The chief difficulty with regard to bodies of men is to determine (1) what their names are, and (2) whether the name or some other word shall be the heading. In regard to (2) the catalogues hitherto published may be regarded as a series of experiments. No satisfactory usage has as yet been established. Local names have always very strong claims to be headings; but to enter the publications of all bodies of men under the places with which the bodies are connected is to push a convenient practice so far that it becomes inconvenient and leads to many rules entirely out of harmony with the rest of the catalogue.

### *Details.*

40. Enter under places (countries, or parts of countries, cities, towns, ecclesiastical, military, or judicial districts) the works published officially by their rulers (kings,<sup>1</sup> governors, mayors, prelates, generals commanding, courts,<sup>2</sup> etc.). Refer from the name of the ruler.

<sup>1</sup>Of course this does not affect works written privately by kings, etc., as K. James's "Counterblast."

<sup>2</sup>The relation of courts to judicial districts is a little different from the others, but it is convenient to treat them alike. The opinion of a single judge should be entered under his name.

*Ex.* UNITED STATES. *Supreme Court*. Opinions of the judges in the case of Smith vs. Turner, etc.

TANEY, Roger Brooke. Decision in the Merryman case.

41. Similarly Congress, Parliament, and other governmental bodies are authors of their journals, acts, minutes, laws, etc.; and other departments of government of their reports, and of the works published by them or under their auspices.

These are to be entered under the name of the country, city, or town, and not in the main alphabet under the word **Congress**, **Parliament**, **City Council**, or the like.

42. Laws on one or more particular subjects, whether digested or merely collected, must have author-entries both under the name of the country and under the name of the collector or digester.

*Ex.* Tilsley's "Digest of the stamp acts" would appear both under **Great Britain** and **Tilsley**.

43. Calendars of documents, regesta, etc., are to be entered under their maker, with a series-entry under the department which orders the publication.

*Ex. Green, Mrs. M. Anne Everett (Wood).* Calendar of state papers, domestic, Charles II. The series-entry is under **Great Britain**. *Master of the Rolls.*

44. Works written officially are to be entered under the name of the department of government or society (see § 56) or ecclesiastical district with a reference from the name of the official, if it is thought worth making.

Some libraries may refer always; most will refer only when the report has exceptional importance (1) from its subject, (2) from the treatment of its subject, (3) from its literary merits, (4) from the fame of its author, or (5) from having been separately published. Horace Mann's reports, for example, should be catalogued under **Massachusetts**. *Board of Education*, to which heading a reference should be made from **Mann**. Presidents' messages should appear under **United States**. *President*. Proclamations and all other official writings of kings should appear under the name of the country (division *King or Crown*), arranged by reigns, as,

**Great Britain.** *Crown.*

*Charles I.*

*Charles II.*

*James II.*

*William and Mary.*

**United States.** *President.*

*Buchanan.*

*Lincoln.*

*Johnson.*

*Grant.*

45. In the entry of Government publications, use for a subdivision the name of the office rather than the title of the officer, *i. e.*, *Ministère de la Marine*, not *Ministre de la Marine*, *Registry of Deeds*, not *Register of Deeds*.<sup>1</sup> The individual name of the occupant of the office for the time being may be added in parenthesis to the name of the office;<sup>2</sup> and it should be so added when the publication has an individual character.

<sup>1</sup> There are cases, however, where the title of the officer is the only name of the office, as **Illinois**. *State Entomologist*.

<sup>2</sup> **Great Britain**. *Crown, 1377-99 (Richard II)*. A roll, etc.

46. Messages of a superior executive officer (as President or Governor) transmitting to a legislative body or to some higher executive officer the report of some inferior officer should be entered as the report of the inferior officer, provided the message is merely introductory and contains no independent matter; provided, also, there are not three or more reports; if there are, the higher officer is to be regarded as the collecting-editor (§ 59, *d*); in this case refer analytically to the superior officer's official title from all the inferior officers whose reports are so transmitted.

47. "Articles to be inquired of" in ecclesiastical districts should go under the name of the district; but episcopal charges are not to go under the name of the bishopric unless they relate especially to its affairs, in which case they will have a subject-entry.

*Ex. York, Archdeaconry of.* Articles to be enquired of within the A. of Y.

48. Reports made to a department, but not by an official, are to be entered under the department, with either an entry, reference, or analytical under the author as circumstances require.

**Gould's** "Mollusca and shells" and **Cassin's** "Mammalogy and ornithology of the United States Exploring Expedition under Wilkes" are of this nature; so is "Memorial ceremonies at the graves of our soldiers, collected under authority of Congress, by Frank Moore." (Compare § 43.)

49. Enter congresses of several nations under the name of the place of meeting (as that usually gives them their name), with references from the nations taking part in them and from any name by which they are popularly known.

*Ex.* The Congress of **London**, of **Paris**, of **Verona**.

50. Enter treaties under the name of each of the contracting parties, with a reference from the name of the place, when the treaty is commonly called by that name, and from any other usual appellation.

*Ex.* Treaty of **Versailles**, **Barrier** treaty, **Jay's** treaty.

51. Enter the official publications of any political party<sup>1</sup> or religious denomination or order,<sup>2</sup> or military order, under the name of the party, or denomination, or order.<sup>3</sup>

<sup>1</sup> Platforms, manifestoes, addresses, etc., under **Democratic Party**, **Republican Party**, etc.

<sup>2</sup> Confessions of faith, creeds, catechisms, liturgies, breviaries, missals, hours, offices, prayer books, etc., under **Baptists**, **Benedictines**, **Catholic Church**, **Church of England**, etc.

<sup>3</sup> That part of a body which belongs to any place should be entered under the name of the body, not the place; *e. g.*, **Congregationalists in New England**, **Congregationalists in Massachusetts**, not **New England Congregationalists**, **Massachusetts Congregationalists**. But references must be made from the place (indeed in cases like Massachusetts Convention, Essex Conference, it may be doubted whether those well-known names should not be the headings). It is to be noticed this rule is just the reverse of the one given under Subjects, § 97. Single churches have usually been entered under the place, a practice which arose in American catalogues from our way of naming churches "The First Church in —," "The Second Church in —," etc., and applies very well to a majority of English churches, whose name generally includes the name of the parish. It is more in accordance with dictionary principles to limit the local entry of churches to First Church, etc., and those which have only the name of the town or parish, and to put all others (as **St. Sepulchre's**, **St. Mary Aldermansbury**) under their names, as they read, and to treat convents and monasteries in the same way. (See § 56, Rule 2.) Of course the parishes of London (as Kensington, Marylebone, Southwark), like the parts of Boston (Dorchester, Roxbury, etc.), or of any other composite city, will be put under their own names, not under the name of the city.

52. Enter reports, journals, minutes, etc., of conventions, conferences, etc., under the names of the bodies holding the conferences, etc. When the body has no exact name<sup>1</sup> enter under the name of the place of meeting.<sup>2</sup>

<sup>1</sup> Some conventions are held by bodies which have no existence beyond the convention. If, however, they have a definite name, use that; *ex.*, **4th National Quarantine**

**and Sanitary Convention.** Often the name is given in different forms. Select that which appears to be the most authentic, and make references from the others.

<sup>2</sup>In any case it is well to refer from the name of the place, and in the case of Presidential conventions it is indispensable.

Put the convention of a county or other named district under the name of the district, with a reference from the town in which it is held, when it is named in the title-page.

53. Enter ecclesiastical councils, both general and special, under the name of the place of meeting. (The Vatican Council under **Vatican**, not **Rome**.) Refer from the name of the ecclesiastical body.

54. Enter reports of committees under the name of the body to which they belong; but reports of "a committee of citizens," etc., not belonging to any named body should be put under the name of the writer, if known, if not, of the chairman, or if that is not given, of the first signer, or if not signed, under the name of the place.

55. Put the anonymous publications of any class (not organized) of citizens of a place under the place.

*Ex.* "Application to Parliament by the merchants of London" should go under **London. Merchants.**

56. Societies are authors of their journals, memoirs, proceedings, transactions, publications. (On publishing-societies, see B. Substitutes, § 59, e.)

The chief practices in regard to societies have been to enter them (1. British Museum) under a special heading — **Academies** — with a geographical arrangement; (2. Boston Public Library, printed catalogue) under the name of the place where they have their headquarters; (3. Harvard College Library and Bost. Pub. Lib., present system) under the name of the place, *if it enters into the legal name of the society*, otherwise under the first word of that name not an article; (4. Boston Athenæum) English societies under the first word of the society's name not an article, foreign societies under the name of the place. Both 3 and 4 put under the place all purely local societies, those whose membership or objects are confined to the place. The 1st does not deserve a moment's consideration; such a heading is out of place in an author-catalogue, and the geographical arrangement only serves to complicate matters and render it more difficult to find any particular academy." The 2d is utterly unsuited to American and English societies. The 3d practice is simple: but it is difficult to see the advantage of the exception which it makes to its general rule of entry under the society's name; the exception does not help the cataloguer, for it is just as hard to determine whether the place enters into the *legal* name as it is to ascertain the name; it does not help the reader, for he has no means of knowing whether the place is part of the legal name or not. The 4th is simple and intelligible; it is usually easy for both cataloguer and reader to determine whether a society is English or foreign. I shall mention two other possible plans, well aware that there are strong objections to both.

5TH PLAN. *Rule 1.* Enter academies,† associations, institutes, universities, societies, libraries, galleries, museums, colleges, and all similar bodies, and churches that

\* They are now arranged under Academies in a single alphabet of places, so that the latter—the most serious—objection does not apply.

† That is learned academies like the French Academy, not high schools.

have an individual name, both English and foreign, according to their corporate name, neglecting an initial article when there is one.

*Exception 1.* Enter the universities and the royal academies of Berlin, Göttingen, Leipzig, Lisbon, Madrid, Munich, St. Petersburg, Vienna, etc., and the "Institut" of Paris, under those cities. An exception is an evil. This one is adopted because the universities and academies are almost universally known by the names of the cities, and are hardly ever referred to by the name *Königliche, Real, etc.*

*Exception 2.* Enter London guilds under the name of the trade; *e. g.*, "**Stationers' Company**," not "Master and Keepers or Wardens and Commonalty of the Mystery and Art of Stationers of the City of London," which is the corporate title. This exception is adopted because (1) it gives a heading easier to find, and (2) it would be difficult in many cases to ascertain the real names of the London companies.

*Exception 3.* Enter bodies whose legal name begins with such words as Board, Corporation, Trustees under that part of the name by which they are usually known.

*E. g.* Trustees of the **Eastern Dispensary**. Corporation of the **Chamber of Commerce** in the City of New York. Proprietors of the **Boston Athenæum**. Contributors to the **Asylum for the Relief of Persons deprived of their Reason**. Refer from the first word of the legal name.

*Exception 4.* Enter orders of knighthood under the significant word of the English title; as, **Garter, Order of the; Malta, Knights of; Templars, Knights; Teutonic Order**.

*Exception 5.* Enter American State historical and agricultural societies under the name of the State.

*Rule 2. a.* Enter churches which have no individual name and all purely local benevolent or moral or similar societies under the name of the place.

*b.* Young men's Christian associations, mercantile library associations, and the like are to be considered local.

*c.* Business firms or corporations (except national banks numbered as First National Bank, etc.), libraries, galleries, museums, are not to be considered local, nor are private schools local, but go under their corporate name, or, if they are not corporate, under the name of the proprietor.

*d.* National libraries museums, and galleries and libraries, museums, and galleries instituted or supported by a city go under the name of the city provided they have not a name of their own. (*E. g.*, the **Boston Public Library** goes under Boston; but the **Reuben Hoar Library** of Littleton goes under **Hoar**.) American public schools should in any case go under the name of the city. (*Rule 2, h.*)

*e.* If college societies limited to one college are considered local, they would be entered not under the name of the place but of the college; if they are treated by rule 1, as all general college societies must be, reference (6) must be made. College libraries go under the name of the college. The colleges of an English university and the schools of an American university go under the name of the university.

*Refer* (1) from all the varying forms of the society's name.

(2) from important words in the society's name, when the first word is unlikely to be thought of.

(3) from the name of the city where the society is situated.

(4) from the motto in the names of Dutch societies.

(5) from the names of the royal societies of Berlin, etc.

(6) from colleges to college societies.

(7) from such words as **Gallery, Museum**, etc., to all the galleries, museums, etc., contained in the catalogue.

*f* Universities, galleries, etc., called merely Imperial, Royal, National and the like are not to be considered as having individual names, except the **National Gallery** of London.

*g* Buildings are for the most part provided for in the above rules as museums, galleries, libraries, churches, etc. Any others should be entered under their names, with a reference from the city.

*h* If a firm's name is in the form **Raphael Friedlander und Sohn** it might be put as it reads, *i. e.*, under R, or reversed, *i. e.*, **Friedlander und Sohn, Raphael**. I prefer the latter, because the consulter is much more likely to remember the family than the Christian name. Whether the Christian name is written at the end or thus, **Town (John) and Bowers (Henry)**, all firms should be arranged after all the other entries of the first family name, *i. e.*, **Friedlander und Sohn** after all the **Friedlanders**. The same reason applies to other bodies whose legal name begins with a forename.

The plan might be tabulated thus:

<i>Under name.</i>	<i>Under place.</i>
Churches not numbered and not named from the place.	Churches numbered or otherwise named from the place.
Societies not local.	Societies purely local.
English and American academies.	Academies and universities of the European Continent and of South America.
Colleges, universities, libraries, galleries, museums, having an individual name.	National or municipal colleges, libraries, galleries, museums, not having an individual name.
Private schools.	Public schools.
Business firms and corporations.	Municipal corporations.
London guilds (name of trade).	State historical societies and State agricultural societies (name of state).

*Ex.* Amiens. Académie des Sciences, Agriculture, Commerce, Belles-Lettres, et Arts du Département de la Somme. (Rule 1, exc. 1.)

Association Scientifique Algérienne, *Algiers*. (Rule 1.)

Athenée de Vaucluse, *Avignon*. (Rule 1.)

Barbers and Surgeons of London (**Mystery and Commonalty** of), *afterwards Royal College of Surgeons*. See **Royal College of Surgeons**.

Boston (*Mass.*) **Public Library**. (Rule 2, *d.*)

Boston. **Wells School**. (Rule 2, *d.*)

Boston Athenæum. (Rule 1, exc. 3, Rule 2, *c.*)

Boston, **First Church of**. (Rule 2, *d.*)

**British Museum**. (Rule 2, *d.*)

Cambridge (*Mass.*), **First Church of**. (Rule 2.)

Chauncy Hall School, *Boston, Mass.* (Rule 2, *c.*)

Chemins de Fer de Paris à Lyon et à la Méditerranée, **Comp. des**. (Rule 2, *c.*)

Christiania. Videnskabs-Selskab. (Rule 1, exc. 1.)

Clarke (**W. B.**), & Co. (Rule 2, *c.*)

Congrès International des Américanistes. (Rule 1.)

Firenze. Galleria Imperiale. (Rule 2, *f.*)

Freemasons in *Iowa*. (§ 51<sup>3</sup>.)

Genootschap "Oefening kweekt Kunst," *Amsterdam*. (Rule 1, and ref. 4.)

Geschichts- und Alterthumsforschende Gesellschaft des Osterlandes, *Altenburg*. (Rule 1.)

Göttingen. **K. Gesellschaft der Wissenschaften**. (Rule 1, exc. 1.)

Great Britain. *Parliament*. (§ 41.)

Harvard College. (Rule 1.)

Harvard College. *Lawrence Scientific School*. (Rule 1, 2, *e.*)

Harvard College. *Library*. (Rule 1, 2, *e.*)



**Hermitage, Gallerie de l', St. Petersburg.** (Rule 2, d.)  
**Houghton & Mifflin.** (Rule 2, c.)  
**L'Internationale.** (Rule 1.)  
**Intime Club, Paris.** (Rule 1.)  
**London. Merchants.** (§ 55.)  
**Louvre, Gallerie du, Paris.** (Rule 2, d.)  
**Museum of Fine Arts, Boston, Mass.** (Rule 2, c.)  
**Madrid. R. Academia de la Historia.** (Rule 1, exc. 1.)  
**National Gallery, London.** (Rule 2, f.)  
**3d National Quarantine and Sanitary Convention.** (§ 52<sup>1</sup>.)  
**New England Trust Co., Boston, Mass.** (Rule 2, c.)  
**New York. Chamber of Commerce.** (Rule 1, exc. 3, Rule 2, c.)  
**New York. First National Bank.** (Rule 2, c.)  
**New York. Young Men's Christian Association.** (Rule 2, b.)  
**Or San Michele, Chiesa di, Florence.** (Rule 1.)  
**Paris. Bibliothèque Nationale.** (Rule 2, d, f.)  
**ΦBK. A of Harvard.** (Rule 2, e.)  
**Prado, Museo del, Madrid.** (Rule 2, d.)  
**Pratt (Enoch) Free Library, Balt., Md.** (Rule 2, d, h.)  
**San Francisco. Mercantile Library Assoc.** (Rule 2, b.)  
**Société de l'Agriculture de l'Orne, Alençon.** (Rule 1.)  
**Stationers' Company, London.** (Rule 1, exc. 2.)  
**Templars, Knights.** (Rule 2, exc. 4.)  
**Tübingen. Eberhard-Karls Universität.** (Rule 1, exc. 1.)  
**L'Union Générale, Paris.** (Rule 2, c.)  
**United States. Library of Congress.** (§ 40.)  
**Vatican Council.** (§ 53.)  
**Verona, Congress of.** (§ 49.)  
**Versailles, Treaty of. See —.** (§ 50.)  
**Wisconsin, State Historical Society of.** (Rule 1, exc. 5.)

The 6TH PLAN has the same rules as the 5TH, and *no* exceptions. It may be preferred by those who think the advantage of having a single uniform rule greater than the inconvenience of unusual headings.

Perhaps from habit I prefer the 4TH PLAN. Of the other plans experience confirms me in the belief that the 5TH PLAN is the best. The A. L. A. adopted the 6TH PLAN. I have used it ever since in the *Library journal*, and I do not think it works well.

## B. SUBSTITUTES.

Substitutes for the author's name (to be chosen in the following order) are—

### 57. Part of the author's name when only a part is known.

*Ex.* For a book "by J. B. Far . . ." or "by L. M. P.," or "by Ddg.," or "by —lsd—," the entry is to be made under **Far . . .**, **J. B.**, **P.**, **L. M.**, **Ddg.**, —lsd—. If the last initials are evidently, from the style of printing, those of a title, the entry will be under the initial preceding them; thus for books "by B. F., D.D.," or "by M. P. R., Gent.," or "by X. Y. Z., D.D.," the entry is to be made under **F.**, **B.**, **D.D.**, and **R.**, **M. P.**, **Gent.**, and **Z.**, **X. Y.**, **D.D.** In such case it is safest to have also a reference from the last initial to the one chosen, as **D.**, **X. Y. Z. D.** See **Z.**, **X. Y.**, **D.D.** It is often well to make a reference from the first word (title-reference). This mode of entry ensures the easy finding of a particular book and brings together all of an author's works in which the same letters are used, and sometimes leads to the discovery of a real name.

Even mere printer's marks, as \*\*\* or . . . , or !!!, unaccompanied by any letters, though they can not be considered as names, may be used as headings for a reference

for the sake of bringing together all the works of an author using them; but each work should also have title entry if anonymous.

### 58. A pseudonym, that is, a false name; as, **John Phenix**, **Mark Twain**.

If the author's real name is known, make the entry under that, with a reference from the pseudonym; but if the writer is much better known by the pseudonym, enter under that, with a reference from the real name. (See note under § 6.)

A phrase—"One who loves his country," "A friend to peace"—or even a shorter appellation—"A lawyer"—is not a name. References might be made from these to the word under which the book is entered, but they would swell the catalogue and rarely be of use. Appellatives beginning with the definite article, like "The Prig," "The Old Shekarry," "The Duchess," are not vague like "A lover of justice," and when constantly used should be treated as names in the way either of entry or reference. Latin phrases, like "Amator patriæ," should be treated as names and the entry made under the last word; as, **Patriæ**, Amator. But it should not be made under patronymic adjectives, or certain words like junior, senior, evidently intended to qualify the name, not to be taken as the name; *i. e.*, the heading for a book "by Phileleutherus Lipsiensis" would not be **Lipsiensis**, Phileleutherus, but **Phileleutherus Lipsiensis**; *Vanity Fair Album* by Jehu Junior would go under **Jehu junior**, not **Junior**, Jehu. In such cases a reference from the word which is not taken as the heading will be an additional safeguard.

Pseudonyms like Aunt Jane, Cousin Mary, Uncle John, should be entered under the second word, although it is evidently not a family name but a forename; it is all the name that we have.

The word Anonymus may be considered as a pseudonym when used as follows: "Anonymi introductio in," etc.

A foreign article beginning a pseudonym used in an English work is considered as a part of the name; as, **El-Mukattem**, *pseud.*

### 59. Collector.

That is, the one who is responsible for the existence of a collection. A collection is made by putting together, with a collective title, three or more works by different authors, so as to make one work.

*Examples*: Johnson's "Little classics," Buehon's "Collection des mémoires."

a. This rule does not apply to the collector (editor) of a periodical. (§ 73.)

b. Several works published together without a collective title are to be put under that author's name which appears first on the title-page, even though the collector's name is also there; in other words, he is then to be considered merely as the editor. (See § 4.)

Thus, "The fraternitye of vacabondes, by J. Awdeley; A caueat for common curse-tors, by T. Harman; A sermon in praise of thieves, by Parson Haben or Hyberdyne; those parts of The groundworke of conny-catching that differ from Harman's Caueat; ed. by E. Viles and F. J. Furnivall," should be entered not under **Viles**, E., and **Furnivall**, F. J., but under **Awdeley**; but if it had been entitled "Early tracts on vagabonds and beggars; edited by E. Viles and F. J. Furnivall," it would properly be put under the editors.

c. If the collector's name is known, the collection is to be put under it, whether it occurs on the title-page or not. If his name is not known, enter the collection like any anonymous work, under the first word of the collective title. In either case the separate works forming the collection must be entered under their respective authors. (See V. Analysis.) Title-references are also often necessary. (See II. Titles.)

*d.* A collection known chiefly by its title may be put under that as well as under the collector.

The older collections, like **Graevius's** *Thesaurus antiquitatum Romanarum*, **Gronovius's** *Thesaurus Graecarum antiquitatum*, are known and referred to by their collectors' names but of late years a swarm of series ('American statesmen series, etc.) has arisen which are known wholly by their titles, under which they should be entered in full, with contents, to save the time of the searcher. The entry under the editor is necessary because he is really the author of the series, but it may be brief, with a reference for the "*Contents*" to the title-entry.

*e.* Societies like the Camden, Chetham, Hakluyt are collectors of the series of works published by them, of which a list should be given under their names.

But every such work filling one or more volumes should be entered separately under its author or title as if it were published independently, and should have the same subject-entry. (See § 125.) Works that fill part of a volume are to be entered analytically. (See § 126.) Of course any volume consisting of three or more treatises, put together with a collective title by the society, should be entered under it as collector, if no collector's name is given.

For anonymous works, see Title-entry, § 68. For trials, see § 64.

### C. REFERENCES.

#### 60. Make references

(§ 3.) From joint authors (after the first) to the first.

(§ 5.) From the præses to the respondent or defendant of a thesis, or vice versâ.

(§ 6.) From pseudonyms, initials, and part of names.

(§§ 7, 8.) From important illustrators when not important enough for an entry.

(§ 12.) From commentators who are not entitled to an entry, if the commentary preponderates or for any reason is likely to be looked for under the commentator's name. Where the line of omission shall be drawn depends on the fullness of the catalogue.

(§§ 13-16.) From the authors of continuations, indexes, and of introductions of some length, also in some cases, of epitomes, revisions, and excerpts.

(§ 18.) From the names of reporters, translators, and editors of anonymous works and of works not anonymous which are commonly known by the name of their editors or translators.

*Ex.* Some translations from the German by Mrs. Wister are wrongly lettered as if she were the author, and are therefore asked for by her name.

(§ 19 *a.*) From the foreign form of names of sovereigns, whenever they are likely to be looked for under that form.

(§ 19 *b, c.*) From the family name of persons canonized, and of friars who drop the family name on entering their order.

(§ 19 *e.*) From such parts of Oriental names as require it.

(§ 20.) From the names of English sees and deaneries.

(§ 20 c.) From the maiden names or unused married names of wives to the one used in the catalogue, provided they have written under the earlier names or for any other reason are likely to be looked for under them.

(§ 21.) From the family names of British noblemen to the titles, or vice versa, if the entry is made under the family name.

From the family names of foreign noblemen, when they are known by them wholly or in part.

From any other title by which a man may be better known than by his real name.

As, "Claimant, The." The Diary of the Shah of Persia, catalogued under **Nassrad-Din**, requires a reference from **Shah**.

(§ 22.) From the earlier forms of names that are changed.

(§ 23.) From the part of compound names which is not used for entry to the part which is, whenever it seems necessary.

(§ 24.) From the prefixes of foreign names when they have been commonly used in combination with the last part.

*Ex.* From **Vandyck** to **Dyck**, **A. van**, from **Degerando** to **Gerando**, and **De Candolle** to **Candolle**.

(§ 25.) From the alternative part of Latin names.

(§§ 27-38.) From all forms of a name varying either by spelling, translation, or transliteration that do not come into immediate juxtaposition with the one chosen.

This should be done whether the rejected form occurs in the title of a book in the library or not. The object of a reference is to enable the reader to find the works of an author, not merely a particular book, and the reader may have seen the author referred to under the rejected form whether the library has a book with that form or not.

(§§ 40, 44, 48.) From the authors of official writings (with discretion).

(§ 49.) From nations taking part in a congress to the place of meeting.

(§ 52.) From the places where conventions are held to the names of the bodies holding them.

(§ 53.) From the name of an ecclesiastical body to the headings under which the councils of the body are entered.

(§ 56.) A list of references is given in the note.

(§ 57.) From part of the author's name appearing on the title-page to the whole name if discovered.

From the last initial given on a title-page to the one chosen for the entry.

(§ 58.) From a pseudonym to the real name when discovered.

From some phraseological pseudonyms, especially if brief.

*Ex.* From **Lawyer**, when an anonymous work is said to be "by a lawyer." For Full only.

From editors and translators.

If it is thought worth while to give a complete view of the literary and artistic activity of every author so far as it is represented in the library, of course references from editors, translators, illustrators, cartographers, engravers, etc., must be made. But this completeness is not usually sought even in large libraries. Such references

are also undeniably a help in finding books. But they increase the bulk and the cost of a catalogue so much and are comparatively of so little use that ordinary libraries must content themselves with a selection, though the best-made selection is certain to occasion complaints that the really useful ones have been omitted and the least important made. The chief classes of necessary references of this sort are—

(1.) From the editors of periodicals to the title-entry, when the periodical is commonly called by the editor's name, as Poggendorff's *Annalen*, Silliman's *Journal*.

(2.) From the names of editors and translators which are habitually mentioned in connection with a work, so that it is as likely to be looked for under the editor's name as under the author's name. When the form is a combination of author's and editor's name, as Heyne's *Virgil*, Leverett's *Cicero*, the reference, though convenient, is certainly not necessary, inasmuch as a person of ordinary intelligence could hardly fail, not finding what he wanted under one name, to try the other.

(3.) From the names of those who have made poetical versions, on the ground that their work is something more than mere translation.

(4.) From the translators of anonymous works, because the title of the original will generally be unknown to the searcher. This is less necessary for famous works; thus J. Scott's version of the *Arabian Nights* would probably be looked for under *Arabian nights* rather than under *Scott*; but it makes assurance doubly sure.

(5.) From the names of translators, editors, etc., of Oriental works, because Occidental readers are much more likely to remember these names than those of the authors.

It may be thought that an excessive number of references is recommended, but it is plain that wherever there can be a reasonable doubt among cataloguers under what head a book ought to be entered, it should have at least a reference under each head. The object of an author-catalogue is to enable one to find the book; if that object is not attained the book might as well not be catalogued at all.

61. Make explanatory notes under such words as **Congress, Parliament, Academies, Societies**, and others in regard to whose entry there is a diverse usage, stating what is the rule of the catalogue.

#### D. ECONOMIES.

62. In the title-a-liners references are not an economy; they occupy as much room as an entry, and therefore the imprint may as well be given whenever the reference does not take the place of several titles.

63. Mr. Perkins would catalogue directories, state registers, and local gazetteers under the name of the place, omitting the author-entry. This is for Short alone, and should never be done by Full or Medium.

64. Trials of crown, state, and criminal cases may be entered only under the name of the defendant, and trials of civil cases under the parties to the suit, treated like joint authors, and trials relating to vessels under the name of the vessel (subject-entries of course). But Full and perhaps Medium should make author-entries under the reporter. It may be doubted, however, whether a stenographic reporter is entitled to be considered an author any more than a type-setter.

Collected reports of trials will of course (§ 59) go under the collector; for subject-entry they come under the place over which the court has jurisdiction, and if they relate to a single crime (as murder), under that also.

65. Often in analysis it may be worth while to make a subject-entry and not an author-entry, or vice versâ.
66. An economical device in some favor is to omit the entry under the author's name when the library contains only one work by him.

By this practice many famous authors, of whom no small library is likely to contain more than one work (such as Boswell, Dante, Gibbon, Lamb, Macaulay, Milton, indeed almost any of the English poets), will not appear in the catalogue; while the man who has written both a First class reader and a Second class reader, or a Mental arithmetic and a Written arithmetic, or two Sunday-school books, must be included. It is not necessary to say more to show the absurdity of the rule. If some authors must be omitted, let it be those who the librarian knows are never called for, whether they have written one or fifty works

67. Another objectionable economy is to put biographies under the name of the subject alone, omitting author-entry, so that there is no means of ascertaining whether the library possesses all the works of a given author.

## II. TITLE-ENTRY.

First-word entry. (Anonymous works, 68-72; Periodicals, 73, 74; Fiction, 75; What is a first word, 76-80.)

Changed titles, 81-83.

First-word reference. (Plays and poems, 84; other works, 85.)

Catch-word reference. (Anonymous works, 86 *a*; other works, 86 *b*.)

Subject-word entry. (Anonymous biographies, 87.)

Subject-word reference. (Anonymous works, 88 *a*; other works, 88 *b*.)

Title-reference to corporate entries, 89.

Title-reference from subtitles, 90.

Double title-pages, 91.

## TITLE-ENTRY.

68. Make a first-word entry for all<sup>1</sup> anonymous works,<sup>2</sup> except anonymous biographies, which are to be entered under the name of the subject of the life.<sup>3</sup> (If the author's name can be ascertained insert it within brackets.)

<sup>1</sup>Of course there are exceptions to this rule. There are works which are always known by certain names, under which they should be entered, although the title-pages of different editions may not begin with this name, or may not even contain it. The most noteworthy example is **Bible**, which is the best heading—in an English catalogue—for the Bible and for any of its parts in whatever language written and under whatever title published.

This is the British Museum rule. It is of a piece with putting all periodicals under the heading **Periodicals** and all publications of learned societies under the head **Academies**. It would be much more in accordance with dictionary principles to put the separate books of the Bible each under its own name as given in the revised

English version (**Matthew**, Gospel of, not **Gospel of Matthew**), with all necessary references.

Under the present rule, references should be made to **Bible from Testament, Old Testament, New Testament, Gospels, Apocrypha, Psalms, Pentateuch**, the names of the single books, and from such well-known names as **Breeches Bible, Speaker's commentary**.

In cataloguing the anonymous books of the Middle Ages, "Incipit" or "Here begyns," or "Book the first of," and similar phrases are not to be considered as first words. Thus the history of the Seven Sages appears under the following variety of title:

1. Incipit historia septem sapientū Rome. [Cir. 1475.]
2. In hoc opusculo sunt subtilitates septē sapientū rome valde perutiles. [Later.]
3. Historia septem sapientum Romæ. 1490.
4. Historia calumnie nouercalis que septem sapientū inscribitur. 1490.
5. Ludns septem sapientum. [Cir. 1560.]

And the titles of the versions are equally various:

1. Li romans des sept sages.
2. Li romans de Dolopathos.
3. Les sept sages de Romē.
4. Les sept saiges de romme.
5. Los siete sabios de Roma.
6. Hieuach volget ein gar schöne Cronick vñ hystori auss denn Geschichten der Römern.
7. Die historie nau die seuen wise mannen van Romem.
8. Hystory of the seuen maysters of Rome.
9. The Hystorie of the seven wise maisters of Rome.
10. The sevin seages.
11. De sin sive mestere.

Of course it will not do to catalogue these severally under Incipit, Hoc, Historia, Ludus, Romans, Sept, Siete, Hienach, Hystorie, Hystory, Sevin, and Sin. In this and other prose and poetical romances of the Middle Ages the heading must be taken in general from the subject of the romance; the name appearing of course in the original language, with all necessary references from other forms. In the present case all the editions would be collected under **Septem sapientes**,\* with references from Ludus, Sept sages, Siete sabios, Hienach, and Seven, provided the library has so many editions.

Somewhat similarly collections of papers known by the name of a principal contributor or a previous owner or of the house where they were found should be entered under such name, or, if they must be entered under the name of an editor, should have a reference from such name; *ex.*, Dudley papers, Winthrop papers, etc.

A title like "The modern Plutarch" does not mean to imply that the work is written by **Plutarchus**; such a book would be treated as anonymous, unless it had an editor.

\*A catalogue of authors alone finds the entry of its anonymous books a source of incongruity. The dictionary catalogue has no such trouble. It does not attempt to enter them in the author-catalogue until the author's name is known.

†For a smaller catalogue this may read "except anonymous works relating to a person, city, or other subject distinctly mentioned in the title, which are to be put under the name of the person, city, or subject." In the catalogue of a larger library where more exactness ("red tape," "pedantry") is indispensable, biography should be the only exception, the place of entry under subjects and under large cities being

\* Since this was in type I have come to the conclusion that all these should be entered under **Sandabad** (Lat. *Syntipas*), the reputed author of the original Indian romance. But the example will still serve to show the great variety in mediæval titles, and the inconvenience of following a strict first-word rule.

too doubtful. And in planning a manuscript catalogue, it should be remembered that a small library may grow into a large one, and that if the catalogue is made in the best way at first there will be no need of alteration.

If a book's title-page is lost, and it is impossible to ascertain what it was from other copies or other editions, or from catalogues or bibliographies, use the half-title or the running title, stating the fact; if it has neither, manufacture a title, within brackets. Such an entry will require many references.

69. A single inscription by an unknown author needs no title-entry, but should have subject-entry under the subject of which it treats, or the name of the place where it is found, or both.

70. When the author's name is known, it will be enough for Medium to make not an entry under the first word, but a reference from it to the author. The shelf-mark or class-mark should always be given with this reference, that the man who merely wishes to get the book need not have to look in two places for the mark. If there are several editions all the marks should be given, which is not satisfactory unless the imprints are also given, that is, unless an entry is made and not merely a reference.

The entry (or reference) for an anonymous work should be made, even if the author's name is given in another edition.

71. An anonymous work which forms a part of a larger whole is to be entered where the whole would be, with a reference from its own title.

*Ex.* New testament. *See* Bible.

Die Klage. *See* Nibelungenlied.

72. Translations of anonymous works should be entered under the same heading as the original, whether the library possesses the original or not.

*Ex.* Gislí's saga. Story of Gislí the outlaw, from the Icelandic, by G. W. Dasent. So Perron's translation, called by him "Glaive des courounes," would appear under Saif-al-tidjan; and the Arabian nights' entertainments under Alif laila. Criticisms of anonymous works must be put under the heading of the work criticised.

73. Periodicals are to be treated as anonymous and entered under the first word.

*Ex.* Popular science monthly, Littell's living age.

When a periodical changes its title the whole may be catalogued under the original title, with an explanatory note there and a reference from the new title to the old; or each part may be catalogued under its own title, with references, "For a continuation, *see* ," "For the previous volumes, *see* ."

Treat almanacs and other annuals as periodicals. Do not confound periodicals with serials. The four characteristics of a periodical are: (1) that it be published at intervals usually but not necessarily regular; (2) in general that the publication be intended to continue indefinitely; (3) that it be written by a number of contributors under the supervision of one or more editors; (4) that it consist of articles on various subjects, so that a set of the work does not form an organic whole. The 2d, 3d, and 4th criteria exclude works like Trollope's "The way we live now," and the "Encyclopædia Britannica." There are some exceptions to the 3d, as "Brownson's quarterly review."



Make a reference from the name of the editor when the periodical is commonly called by his name, as in the case of *Silliman's Journal of science*.

The *Memoirs, Proceedings, Transactions* of a society are periodicals in point of (1) occasional publication, (2) indefinite continuance, and—so far as they contain anything beyond the record of the society's meetings—of (4) variety of subject; but they lack the 3d characteristic, variety of authorship, inasmuch as the memoirs or other papers given in addition to "proceedings" proper may be considered as the work of the society acting through its members; the society, therefore, is the author, and the *Transactions, etc.*, need not have title-entry. There are, however, some "Journals" published by or "under the auspices of" societies which are really periodicals, and should be so treated in entry, the society being not the author but the editor. Again, there are works which occupy a borderland between the two classes, in regard to which the puzzled cataloguer should remember that it is not of much importance which way he decides, provided he is careful to make all necessary references. Examples of such doubtful cases are "Alpine journal: a record of mountain adventure and scientific observation. By members of the Alpine Club;" which contains nothing of or about the Club itself;—"Journal of the American Institute, a monthly publication devoted to the interest of agriculture, commerce, etc. Edited by a committee, members of the Institute," and "Journal of the Society of Arts and of The Institutions in Union," both of which are journals both in the sense of record of proceedings and of periodical publication.

Newspaper titles are troublesome. It is not uncommon for the name of the place to be included in the name on the first page (as *The Boston Ægis*), but to be dropped over the editorial column, or vice versa, or to be used for some years and afterwards dropped, or vice versa. The searcher can not always remember whether it is used or not. It would be well, therefore, to give under each name of a city the title of every newspaper published there which the library has.

74. Collections of extracts from a periodical should go under the name of the periodical.

*Ex. Life, Verses from.*  
*Punch, A bowl of.*

75. Make a first-word entry or reference for all works of prose fiction. (Include the author's name in the entry.)

*Ex. Daughter of Heth; novel, by W. Black. London, 1874. 3 v. O.*

The reason is that novels are known more by their titles than by their authors' names. Whether to make an entry or a reference depends on the space at command. An entry means giving the book-marks for every edition. With a reference this may be done; but a reference without them obliges the reader to turn to the author-entry for such details, which is objectionable. It is better to give all the book-marks with the title.

If the name of the hero or heroine enters into the title the entry should be made under that; *ex., David Copperfield, Life and adventures of, by C. Dickens.*

76. When a title begins with an article, the heading of a first-word entry or reference is the word following the article.

*Ex. Centaur, The, not fabulous, not The centaur not fabulous.* The entry has commonly been made under the first word "not an article or preposition." But it is found to work badly to except the preposition in the titles of novels and plays, and it is awkward to omit or transpose it in any case. One reason for excepting the article—that there would be an immense accumulation of titles under the unimportant words *A, The, Le, Der, Uno, etc.*—is not so strong in the case of prepositions; the other—that it is difficult to remember with what article a given title begins—hardly applies at all to prepositions. The preposition is full as likely to fasten itself in the

memory as the word that follows it. The strongest argument in favor of confining preposition-entry to fiction and the drama is that in other cases the word following the preposition will probably be a subject-word, so that one entry will do the work of two. This will occasionally be true, but not often enough, I think, to make much difference.

77. When a foreign phrase is used as an English title, refer from the article as well as from the following word.

*Ex.* **El Fureidis** should have references to **Cummins** both under **E** and **F**; **L'arratiata** both under **L'** and **A** to **Heyse**.

78. When a title begins with a word expressive of the number which the work holds in a series the first-word entry or reference is to be made under the next word.

*Ex.* **Collection** of papers, 8th, *not* **Eighth** collection. **Letter**, 1st and 2d, to the Ministry, *not* **First** letter, etc., under **F**, and **Second** letter under **S**. When the numeral comes after a word like **Book** or **Part** (as frequently in Latin after **Liber**, **Pars**, **Tomus**, **Volumen**) both are to be neglected and the word following put into the nominative and used as a heading; *e. g.*, "**Pars prima epistolarum**" is to be entered under **Epistolæ**. Similarly **Evening**, **Morning**, **Daily**, and **Weekly** should be disregarded in titles of newspapers, otherwise we should have the morning edition at one end of the catalogue and the evening at the other. So "**Appendix to**," "**Continuation of**" "**Supplement to**" (but not "**Reply to**"), are to be disregarded when they are followed by the title of the work continued. "**Reply to**" and similar beginnings are to be put under **Reply**, etc., with a subject-entry under the author of the work replied to.

79. When the first word of a title is spelled unusually, all the editions should be entered under the word spelled in the modern or correct way, with a reference from the form adopted in the title.

*Ex.* The hystorie of the saints would be entered —  
**History.**] The hystorie of the saints.

We enter under the common spelling (1) in order to get all editions of a work together, (2) because the reader can not be expected to know exactly how the word is misspelled in the title, and will generally look first under the correct spelling.

Of two spellings equally correct, choose one and refer from the other.

80. When the first word of a title is in an oblique case, use the nominative as a heading.

*Ex.* Put **Monumentorum antiquae sculpturae quae supersunt** under **Monumenta**.

81. If the title has various forms, refer from any that differ enough to affect the alphabetical order.

See the example in § 68.

82. Modern anonymous works whose titles are changed in different editions may be entered under the first, with a reference under the later; but the most satisfactory method is to enter in full in both places.

83. Anonymous works that change their titles in successive volumes are to be entered under the first title, with a reference from the later, unless the greater part of the work has the later title, or the whole is much better known by the later title, in which case entry should be made under that.

84. Make a first-word reference to the author for all plays, and for poems of some length or importance or notoriety.

*Ex.* **All's** well that ends well. See **Shakespeare**, W.

**Nothing** to wear. See **Butler**, W. A.

Of course entries are better than references for the reader; the latter are recommended here merely for economy, which will be found to be considerable when there are many editions of a play. It is much better to distribute these like any other title-references, through the alphabet, than, as some have done, to collect the titles of novels together in one place and of plays in another. A man not unfrequently wishes to find a book whose title he has heard of without learning whether it was a novel, a play, a poem, or a book of travels.

If the catch-word of the title of a novel, poem, or play is the name of a real person who is its subject, it is optional to make a reference, as in § 86, or a biographical entry under the family name, or both.

*Ex.* **Paul Revere's** ride. See **Longfellow**, H. W.

or **Revere**, Paul. LONGFELLOW, H. W. (*In his Tales of a way-side inn.*)

85. Make a first-word reference to the author for other works which are likely to be inquired for under the first word of the title, whether because the author-entry of the work is not obvious from the title,<sup>1</sup> because the title does not indicate the subject,<sup>2</sup> or because it is of a striking form,<sup>3</sup> or because the book is commonly known by its title,<sup>4</sup> or for any other good reason.

<sup>1</sup> *Codex Sinaiticus*; ed. Tischendorf (entered under **Bible**).

<sup>2</sup> Cuppé's "Heaven open to all men" needs a *title*-reference, because for its *subject* it would be put under **Universal salvation** or **Future punishment**, **Duration of Hutton's "Plays and players"** is merely an account of the New York stage. Keary's "Nations around" does not suggest any subject at all.

<sup>3</sup> *Border and bastille*.

<sup>4</sup> *Divina commedia*.

In a majority of cases, when a subject-word entry is made, no first-word reference is needed; but, if the title is striking, there should be a first-word reference, or a reference from that part of the title which is striking. Title-references should not generally be made from certain common titles, as "**Sermons** on various subjects," "**Essays**, historical and literary," and should be made from less common collective words, as "**Century** of painters," "**Century** of praise," etc. References should be liberally made to the works of such authors as Brown, Jones, Schmidt, Smith, Wilson; if one has forgotten the Christian name, it is a work of too much time to find the book under the author, and one looks at once for a subject- or a title-entry or reference. And a reference will facilitate the finding of many collections entered properly under the editor; for it is easy to forget an editor's name, and often difficult to determine the subject-entry of a collection.

To sum up, then, make a title-reference when the author's name is common, the title memorable, or the subject obscure.

86. Make a catch-word reference or references —

a. For all anonymous works which admit of it, if their subject does not appear distinctly from the title. To be made to the author if known, otherwise to the first word.

*Ex.* **Scarlet** gowns, True and exact account of the. See **True**. Here **Cardinals** is the subject, but the word does not occur in the title; **True** is the first word and is therefore taken for the heading; but **Scarlet gowns** is a phrase very likely to remain

in the memory of anyone who had seen the title, and therefore the reference is made. Books published under a comparatively unknown pseudonym should have either a first-word or a catch-word reference, unless their subject-entry can be easily inferred from the title.

- b.* For other works which are likely to be inquired for not under the first word but under the catch-word of the title. To be made to the author.

*Ex.* The fac-simile of the **Laurentian** ms. of **Sophocles** might be spoken of or referred to as "The **Laurentian** ms." simply.

It is not easy to decide when to make such entries nor how many to make. "An account of the baronial mansions of England in the olden time" may be asked for as "Baronial halls" or as "English baronial halls" or perhaps as "Mansions of the olden time." If references are made from all possible headings which might occur to an inaccurate memory, there will be no end to the catalogue.

87. Make a subject-word entry for all anonymous biographies and works of a biographical character. (See § 68, note 3.)

*Ex.* **Cromwell**, Oliver. PERFECT politician, The; life of Cromwell. London, 1681. 8°.

— TREASON'S masterpiece; or, Conference between Oliver and a committee of Parliament. London, 1680. 8°.

For greater security this latter ought to have also a first-word reference.

88. Make a subject-word reference—

- a.* For all anonymous works which admit of it, to the author if known, otherwise to the first word.

When the subject-word is the same as the heading of the subject-entry this reference need not be made; but it will not do to omit an important title-entry when there are many titles under the subject-heading or they are much subdivided, so that it would be difficult to find the title-entry there. Thus an anonymous book, "France and the Pope," would no doubt have a subject-entry under some subdivision of **France**, but as this in a large catalogue would be little help towards finding the book, it should also have a reference among the titles which follow the subject **France**. Of course if there were only a dozen titles under France one entry would be enough.

- b.* For other works, when the subject-word is not the same as the name of the subject selected by the catalogue.

In this case, however, a cross-reference, which will answer for all titles, is to be preferred to a collection of subject-word references, being more economical and nearly as convenient to the inquirer. Suppose, for instance, that **Insects** is preferred as a subject-name to **Entomology**. It will be better and more sparing of space to say once for all "**Entomology**. See **Insects**," referring a man to a part of the catalogue where he will find not only the book he seeks but many similar ones, than to make number of references like these:

**Entomologie**, Cours de. See Latreille, P. A.

**Entomologique**, Bibliographie. See Percheron, A.

**Entomology**, Dialogues on. See Dialogues.

**Entomology**, Elements of. See Dallas, W. S.; Ruschenberger, W. S. W.

**Entomology**, Introduction to. See Duncan, J.; Kirby, W.

which will serve his turn only for the particular book he has in mind, and serve it very little better than the general reference.

89. Make title references (first-word, catch-word, or subject-word) for works which are entered under the names of societies or of governments.

*Ex. Consular reports. See U. S. Consular Service.*

The reason for this is that the inquirer might not think of looking for such works under those headings or might be unable to find them in the mass of titles under the larger countries, France, Great Britain, United States. But in view of the room which such references would fill, if made from all governmental titles, it seems best to state the rule for the entry of governmental and society publications very distinctly in the preface and then to require and presuppose a certain acquaintance with the plan of the catalogue on the part of those who use it, and omit all reference for ordinary official reports, making them only for works which have become part of literature, and are likely to be much inquired for; as, the "Astronomical exploring expedition," "Connaissance des temps," "Description de l'Égypte," "Documents inédits," "Philosophical transactions," etc. Of course absolute uniformity can not be secured in this way, but absolute uniformity is not very important. Even if occasionally a reference of this kind fails to be made which might reasonably be required, those which are made will be useful. It is easy to add the reference wanted in a manuscript catalogue or in the inevitable supplement of a printed catalogue.

90. Title references must sometimes be made from subtitles and half-titles.

Because some books are known and referred to by them rather than by the full title. For the same reason the binder's title, used on the original binding, may deserve a reference (never an entry); and also titles commonly given to books though not appearing anywhere in them, as **Breeches Bible**, **Speaker's commentary**.

91. If a book has several title-pages use the most general, giving the others, if necessary, in a note or as contents.

This occurs especially in German books. The rule above should be followed even when the library has only one of the parts. But under the subject-heading the subtitle which corresponds to that subject may be used, the general title being given in a parenthesis after the imprint, so as to preserve the connection of the subject- and title-entries. *Ex. Saxony, House of.* VEHSE, E. Geschichte der Höfe des Hauses Sachsen. Hamburg, 1854. 7 v. 8°. (Vol. 28-34 of his *Gesch. d. deut. Höfe.*)

### III. SUBJECTS.

#### A. ENTRIES CONSIDERED SEPARATELY.

##### 1. CHOICE BETWEEN DIFFERENT SUBJECTS.

Between general and specific, 93; Between person and country, 94; Between event and country, 95; Between subject and country, 96, 97; Between subjects that overlap, 98.

##### 2. CHOICE BETWEEN DIFFERENT NAMES.

Language, 100; Synonyms, 101-103; Subject-word and subject, 107; Homonyms, 105; Compound headings, 106, 107; Double entry, 108-112; Vessels, 113; Civil actions, 114; Reviews, comments, etc., 115.

#### B. ENTRIES CONSIDERED AS PARTS OF A WHOLE.

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## SUBJECTS.

## A. ENTRIES CONSIDERED SEPARATELY.

92. Some questions in regard to the place of entry are common to the author- and the subject-catalogue; because individuals (persons, places, ships, etc.) may be at once authors and subjects. For these questions consult Part I, and also § 100 of the present part.

In a dictionary catalogue some books can not profitably have subject-entry, because they not only have no one subject but do not even belong to any class of subjects.

A collection is to be entered under the word which expresses its subject or its general tendency. The memoirs, transactions, proceedings, etc., of a society should be entered under name of the object for which the society is founded. When there are many societies under one head, it is economical to refer merely; as, from **Agriculture** or **Agricultural societies** to the various names.

The importance of deciding aright where any given subject shall be entered is in inverse proportion to the difficulty of decision. If there is no obvious principle to guide the cataloguer, it is plain there will be no reason why the public should expect to find the entry under one heading rather than another, and therefore in regard to the public it matters not which is chosen. But it is better that such decisions should be made to conform when possible to some general system, as there is then more likelihood that they will be decided alike by different cataloguers, and that a usage will grow up which the public will finally learn and profit by, as a usage has grown up in regard to the author-entry of French names containing De, Du, La, etc.

## 1. CHOICE BETWEEN DIFFERENT SUBJECTS.

*a. Between general and specific.*

93. Enter a work under its subject-heading, not under the heading of a class which includes that subject.

*Ex.* Put Lady Cust's book on "The cat" under **Cat**, not under **Zoölogy** or **Mammals**, or **Domestic animals**; and put Garnier's "Le fer" under **Iron**, not under **Metals** or **Metallurgy**.

This rule of "specific entry" is the main distinction between the dictionary-catalogue and the alphabetic-classed.

Some subjects have no name; they are spoken of only by a phrase or by several phrases not definite enough to be used as a heading. A book may be written on the movements of fluids in plants, a very definite object of investigation, but as yet nameless; it must be put under **Botany** (Physiological). But if several works were written on it and it was called, let us say, **Phythydraulics**, it would be seen that, under this rule, it no more ought to be under **Botany** than **Circulation of the blood** under **Zoölogy**. Thirty years ago "Fertilization of flowers" could hardly have been used as a heading; but late writings have raised it to the status of a subject. There are thousands of possible matters of investigation, some of which are from time to time discussed, but before the catalogue can profitably follow its "specific" rule in regard to them they must attain a certain individuality as objects of inquiry, and be given some sort of *name*, otherwise we must assign them class-entry.

And it is not always easy to decide what is a distinct subject. Many catalogues have a heading **Preaching**. Is Extempore preaching a sufficiently distinct matter to have a heading of its own? There are a number of books on this branch of the sub-

ject. In this particular case the difficulty can be avoided by making the heading "Preaching without notes." Many such questions may be similarly solved, with perhaps more satisfaction to the maker of the catalogue than to its users; but many questions will remain.

Then, mixed with this, and sometimes hardly distinguishable from it, is the case of subjects whose names begin within an unimportant adjective or noun,—Arc of the meridian, Capture of property at sea, Segment of a circle, Quadrature of the circle. All that can be said in such cases is that, if the subject be commonly recognized and the name accepted or likely to be accepted by usage, the entry must be made under it. For the fuller discussion of compound headings, see §§ 106, 107.

On the other hand, difficulty arises from the public, or a part of it, being accustomed to think of certain subjects in connection with their including classes, which especially happens to those persons who have used classed catalogues or the dictionary catalogues in which specification is only partially carried out; so that there is a temptation to enter certain books doubly, once under the specific heading to satisfy the rule, and once under the class to satisfy the public. The dictionary principle does not forbid this. If room can be spared, the cataloguer may put what he pleases under an extensive subject (a class), provided he puts the less comprehensive works also under their respective specific headings. The objection to this is that, if all the specifics are thus entered, the bulk of the catalogue is enormously increased; and that, if a selection is made, it must depend entirely upon the "judgment," *i. e.*, the prepossessions and accidental associations, of the cataloguer, and there will be an end to all uniformity, and probably the public will not be better satisfied, not understanding why they do not find class-entry in all cases.

*b. Choice between person and country.*

94. Put under the name of a king or other ruler all his biographies, and works purporting to be histories of his reign; but enter under the country all histories which include more than his reign and accounts of events which happened during the reign, and all political pamphlets not directly criticising his conduct.

The first part of this rule is analogous to that by which the works of a king of a private nature are put under his name, and all his public writings under the country; putting histories of the reign under the king is partly subject- and partly title-entry. Books of this sort have really two subjects and ought to be entered twice (*e. g.*, Bou-taric's "La France sous Philippe le bel"); the rule above is simply an economical device to save room at the expense of convenience. Perhaps a better practice would be to enter all lives of kings as well as histories of their reigns under the country only, with a reference from the king.

Similarly there are some biographies and autobiographies which have such a very large proportion of history that they ought to appear both under the man and the country. In general we merely refer from the country, but occasionally nothing but double entry will suffice. Whether they shall appear by way of entry or merely be mentioned in a note, must be determined by circumstances.

*c. Choice between event and country.*

95. Events<sup>1</sup> or periods<sup>2</sup> in the history of a country which have a proper name may be entered under that name with a reference from the country; those whose name is common to many countries<sup>3</sup> should be entered under the country.

<sup>1</sup> St. Bartholomew's day.    <sup>2</sup> Fronde.    <sup>3</sup> Revolution; Restoration; Civil war.

*d. Choice between subject (or form) and country*

96. The only satisfactory method is double entry under the local and the scientific subject — to put, for instance, a work on the geology of California under both **California** and **Geology**, and to carry out this practice through the catalogue, so that the geographical student shall not be obliged to search for works on California under **Botany**, **Geology**, **Natural history**, **Palæontology**, **Zoology**, and a dozen similar headings, and the scientist shall not be sent to **California**, **England**, **Russia**, and a score of other places to find the various treatises on geology. But as this profusion of entry would make the catalogue very long, we are generally obliged to choose between country and scientific subject.
97. A work treating of a general subject with special reference to a place is to be entered under the place, with merely a reference from the subject.

*Ex.* Put Flagg's "Birds and seasons of New England" under **New England**, and under **Ornithology** say *See also New England*. As **New England ornithology** and **Ornithology of New England** are merely different names of the same specific subject, it may be asked why we prefer the first. Because entry under **Ornithology of New England**, though by itself specific entry, is when taken in connection with the entries that would be grouped around it (**Ornithology**, **Ornithology of America**, **Ornithology of Scotland**, etc.), in effect class-entry; whereas the similar grouping under **New England** does not make that a class, inasmuch as **New England botany**, **New England history**, **New England ornithology** are not parts of **New England**, but simply the individual **New England** considered in various aspects. Of course the dictionary catalogue in choosing between a class and an individual prefers the latter. Its object is to show at one view all the sides of each object; the classed catalogue shows together the same side of many objects.

There is not as yet much uniformity in catalogues, nor does any carry out this principle so absolutely as the more obvious "specific" rule is obeyed. The Boston Public Library Supplement of 1866, for instance, has under the country *Antiquities*, *Coinage*, *Description and History*, *Language*, *Religion* (subjects), and *Literature*, and even *Elocution* and *Poetry* (forms), but not *Ballads* nor *Periodicals*, which appear under those words. Yet when *Ballads* are called *Volkslieder* they appear under the country, **Germany**, — an instance of the independence of the title produced by foreign languages, the English title being entered by form-word, the foreign works having national classification, regardless of the title. There are many other classes that in most catalogues at present, instead of being confined to general works, absorb books which should rather have local entry, as **Vases**, **Gems**, **Sculpture**, **Painting**, and other branches of the fine arts, **Ballads**, **Epigrams**, **Plays**, and other forms of literature. In catalogues of merely English libraries this is perhaps as well (see § 122), but the multiplication of books and the accession of foreign literatures render more system necessary.

To show the procedure under this rule, suppose we have a collection of books on coins. Let the general works go under **Numismatics**; let works on any particular coin, as a **Pine-tree shilling** or a **Queen Anne's farthing**, go under the name of the coin; let works on the coins of a country be put under its name; refer from the country to all the particular coins on which you have monographs, and from **Numismatics** both to all the separate coins and to all the countries on whose coinage you have treatises.



*e. Between subjects that overlap.*

98. Among subjects that overlap choose the one that preponderates, with a reference from the other.

*Ex.* Any complete treatise on domestic animals will cover a large part of the ground of veterinary medicine; but it is unnecessary to enter all the works on domestic animals under **Veterinary medicine**; a note to this effect is sufficient. **Astronomy** and **Geology** overlap in regard to the origin of the earth, **Geology** and **Physical geography** in regard to its present condition. Any particular book must be classified with one or the other subject according as the geological or geographical treatment prevails.

## 2. CHOICE BETWEEN DIFFERENT NAMES.

99. General rules, always applicable, for the choice of names of subjects can no more be given than rules without exception in grammar. Usage in both cases is the supreme arbiter,—the usage, in the present case, not of the cataloguer but of the public in speaking of subjects.

*f. Language.*

100. When possible let the heading be in English, but a foreign word may be used when no English word expresses the subject of a book.

*Ex.* **Écorcheurs**, **Émigrés**, **Raskolnik**. Many terms of the Roman or civil law are not exactly translatable; neither Fault nor Crime gives the idea of *Слупа*; the Debitor inops is not our bankrupt or insolvent; he would have been very glad to have the privileges of a bankrupt. Some other technical terms, and some names of bodies, sects, events, should be left in the original language. The use of the Latin names of Greek deities (Jupiter, Neptune, Venus, in place of Zeus, Poseidon, Aphrodite) is a manifest inaccuracy. Yet it may be defended on the plea: (1) that the Latin names are at present more familiar to the majority of readers; (2) that it would be difficult to divide the literature, or if it were done, many books must be put both under **Zeus** and **Jupiter**, **Poseidon** and **Neptune**, etc., filling considerable room with no practical advantage.

On the language of place names, see § 33, 35.

*g. Synonyms.*

101. Of two exactly synonymous names choose one and make a reference from the other.

*Ex.* **Poisons** and **Toxicology**; **Antiquities** and **Archæology**; **Insects** and **Entomology**; **Warming** and **Heating**; **Pacific Ocean** and **South Sea**. There are some cases in which separate headings (**Hydraulics** and **Mechanics of Fluids**), which can not be combined, cover books almost identical in character, so that the inquirer must look under both. This is an evil; but there is no reason for increasing the evil by separating headings that are really synonymous, certainly not for dividing a subject in this way for verbal causes and giving no hint that it has been divided.

It sometimes happens that a different name is given to the same subject at different periods of its history. When the method of study of the subject, or its objects, or the ideas connected with it, are very different at those two periods (as in the case of **Alchemy** and **Chemistry**), of course there must be two headings. There is not so much reason for separating Fluxions and Differential calculus, which differ only in notation. And there is no reason at all for separating **Natural Philosophy** and

**Physics.** I am told that medical nomenclature has changed largely three times within the present century. How is the cataloguer, unless he happens to be a medical man, to escape occasionally putting works on one disease under three different heads?

To arrive at a decision in any case one must balance the advantages on the one hand of having all that relates to a subject together, and on the other of making that economical conjunction of title-entry and of subject-entry which comes from following the titles of the books in selecting names for their subjects.

In choosing between synonymous headings prefer the one that--

(a) is most familiar to that class of people who consult the library; a natural history society will of course use the scientific name, a town library would equally of course use the popular name—**Butterflies** rather than **Lepidoptera**, **Horse** rather than **Equus caballus**. But the scientific may be preferable when the common name is ambiguous or of ill-defined extent.

(b) is most used in other catalogues.

(c) has fewest meanings other than the sense in which it is to be employed.

(d) comes first in the alphabet, so that the reference from the other can be made to the exact page of the catalogue.

(e) brings the subject into the neighborhood of other related subjects. It is, for instance, often an advantage to have near any art or science the lives of those who have been famous in it; as, **Art, Artists; Painters, Painting; Historians, History**. If one were hesitating between **Conjuring, Juggling, Legerdemain, Prestidigitation, and Sleight of hand**, it would be in favor of **Conjuring** or **Prestidigitation** that one could enter by their side **Conjurors** or **Prestidigitators**.

Sometimes one and sometimes another of these reasons must prevail. Each case is to be decided on its own merits.

102. In choosing between two names not exactly synonymous, consider whether there is difference enough to require separate entry; if not, treat them as synonymous.

*Ex. Culture and Civilization, Culture and Education.*

103. Of two subjects exactly opposite choose one and refer from the other.

*Ex. Temperance and Intemperance, Free Trade and Protection, Authority (in religion) and Private judgment.* Reasons for choice the same as between synonyms.

To this rule there may be exceptions. It may be best that works on theism and atheism should be put together, perhaps under the heading **God**; but Theists and Atheists as bodies of religious believers ought certainly to go under those two headings, and therefore it is appropriate to put works in defence of theistic doctrines and those in defence of atheistic doctrines under **Theism** and **Atheism**.

*h. Subject-word and subject.*

104. Enter books under the word which best expresses their subject, whether it occurs in the title or not.

It is strange that the delusion ever should have arisen that "a catalogue must of necessity confine itself to titles only of books." If it does, it can not enter that very considerable number of books whose titles make no mention or only an obscure or a defective mention of their subjects (§ 85), and it is at the mercy of deceptive titles (*e. g.*, Channing's sermon "On a future life," which treats of Heaven only, Irving's History of New York, Gulliver's Travels). A man who is looking up the history of the Christian church does not care in the least whether the books on it were called by their authors church histories or ecclesiastical histories; and the cataloguer also should not care if he can avoid it. The title rules the title-catalogue; let it confine itself to that province.

*i. Homonyms.*

105. Carefully separate the entries on different subjects bearing the same name, or take some other heading in place of one of the homonyms.

*E. g.*, it will not do to confound works on the vegetable kingdom with works on vegetables, in the sense of kitchen-garden plants; the first would be properly entered under **Botany**. Ottley's "Italian school of design" or a work on "Wagner and his school" are not to be put under **Education**. Special care is of course needed with foreign titles; the cataloguer may be easily misled by the sound if he is not on his guard. I have seen Lancelot's "Jardin des racines grecques" classed with works on **Gardening**, Stephannus Byzantinus "De Dodone [urbe Molossidis]" put under **Dodo** with a reference from **Ornithology**, and Garnier "Sur l'autorité paternelle" among the works on the Christian **Fathers**.

*j. Compound subject-names.*

106. The name of a subject may be —

(a) A single word, as **Botany**, **Ethics**.

Or several words taken together, either—

(b) A noun preceded by an adjective, as **Ancient history**, **Capital punishment**, **Moral philosophy**.

(c) A noun preceded by another noun used like an adjective, as **Death penalty**, **Flower fertilization**.

(d) A noun connected with another by a preposition, as **Penalty of death**, **Fertilization of flowers**.

(e) A noun connected with another by "and," as **Ancients and moderns**.

(f) A sentence, as in the titles "Sur la règle **Paterna paternis materna maternis**" and "De usu paroemiae juris Germanici, **Der Letzte thut die Thüre zu**;" where the whole phrase would be the subject of the dissertation.

There are three main courses open :

(1) We can consider the subject to be the phrase *as it reads*, as **Agricultural chemistry**, **Survival of the fittest**, which is the only possible method in (a) and undoubtedly the best method in (c), (e), and (f), and in most cases of proper names, as **Democratic Party**, **White Mountains**, **Missouri River** (but see § 26).

(2) We can make our entry in (b), (c), and (d) under what we consider the most significant word of the phrase, inverting the order of the words if necessary; as, **Probabilities** (instead of **Theory** of probabilities); **Earth**, Figure of the; **Species**, Origin of the, the word Origin here being by itself of no account; **Alimentary canal**, Canal being by itself of no account; **Political economy**, Political being here the main word and economy by itself having a meaning entirely different from that which it has in this connection.

(3) We can take the phrase as it reads in (c), (d), (e), and (f), but make a special rule for a noun preceded by an adjective (b), *first*, that all such phrases shall when possible be reduced to their equivalent nouns, as **Moral philosophy** to **Ethics** or to **Morals**, **Intellectual** or **Mental philosophy** to **Intellect** or **Mind**, **Natural philosophy** to **Physics**, **Sanitary science** to **Hygiene**, **Scientific men** to **Scientists**, **Social science** to **Sociology**; and, *secondly*, that in all cases where such reduction is impossible the words shall be inverted and the noun taken as the heading, as **Chemistry**, Agricultural; **Chemistry**, Organic; **Anatomy**, Comparative; **History**, Ancient; **History**, Ecclesiastical; **History**, Modern; **History**, Natural; **History**, Sacred.\*

\* This rule is proposed by Mr. Schwartz and carried out, with some exceptions, in his catalogue of the New York Apprentices' Library.

The objection to (1) is that it may be pushed to an absurd extent in the case (b). A man might plausibly assert that Ancient Egypt is a distinct subject from Modern Egypt, having a recognized name of its own, as much so as Ancient history, and might therefore demand that the one should be put under **A** (Ancient) and the other under **M** (Modern)\* and similar claims might be made in the case of all subject-names to which an adjective is ever prefixed, which would result in filling the catalogue with a host of unexpected and therefore useless headings. Nevertheless the rule seems to me the best if due discrimination be used in choosing subject-names.

The objection to (2) is that there would often be disagreement as to what is "the most important word of the phrase," so that the rule would be no guide to the reader. But in connection with (1) and as a guard against its excesses (2) has its value. The combined rule might read:

107. Enter a compound subject-name by its first word, inverting the phrase only when some other word is decidedly more significant or is often used alone with the same meaning as the whole name.

*Ex. Special providences and Providence, Proper names and Names.*

It must be confessed that this rule is somewhat vague and that it would be often of doubtful application, and that on the other hand (3) is clear and easy to follow. But there are objections to (3). It would put a great many subjects under words where nobody unacquainted with the rule would expect to find them.

Works on the	would hardly be looked for under
Alimentary canal	Canal.
Dangerous classes	Classes.
Digestive organs	Organs.
Dispensing power	Power.
Domestic economy	Economy.
Ecclesiastical polity	Polity.
Final causes	Causes.
Gastric juice	Juice.
Laboring classes	Classes.
Military art	Art.
Parliamentary practice	Practice.
Political economy	Economy.
Solar system	System.
Suspended animation	Animation.
Zodiacal light	Light.

Another objection is that in most cases the noun expresses a class, the adjective limits the noun, and makes the name that of a subclass (as International law, Remittent disease, Secret societies, Sumptuary laws, Typhoid fever, Venemous insects, Whig party, Woolen manufactures), and to adopt the noun (the class) as the heading is to violate the fundamental principle of the dictionary catalogue. The rule is urged, however, not on the ground of propriety or congruity with the rest of the system but simply as convenient, as a purely arbitrary rule which *once understood* will be a certain guide for the reader. "If he is told that he shall always find a subject arranged under its substantive form and never under an adjective he can hardly fail to find it. If, on the other hand, he is told that Comparative anatomy is under **C** and Morbid anatomy under **A**, that Physical geography is under **P** and Mathematical geography under **G**, he will only be bewildered, and accuse the catalogner of making distinctions that it requires too much study to appreciate. Theoretically the distinctions may be justified, but practically the simpler way of using the noun only is more

\* Which would be much like putting Williams's "Shakespeare's Youth" under Youthful Shakespeare. Individuals should not be divided.

easily grasped by the common mind. And the system of classifying names under the surname is precisely analogous; \* thus

**Smith, John,**  
**Smith, Joseph,**  
**Smith, William,**

seems to me to be arranged on the same principle as

**History, Ancient,**  
**History, Ecclesiastical,**  
**History, Modern,**  
**History, Sacred."**†

This is plausible. If the public could ever get as accustomed to the inversion of subject-names as they are to the inversion of personal names the rule would undoubtedly be very convenient; but it might be difficult to teach the rule. The catalogue treatment of personal names is familiar to every one, because it is used in all catalogues, dictionaries, directories, and indexes. But there are less than three hundred subject-names consisting of adjective and noun in a catalogue which has probably over 50,000 names of persons. The use of the rule would be so infrequent that it would not remain in the memory. And it should be observed that the confusion caused by the different treatment of Morbid anatomy and Comparative anatomy would only occur to a man who was examining the system of the catalogue, and not to the ordinary user. A man looks in the catalogue for treatises on **Comparative anatomy**; he finds it, where he first looks, under **C**. He does not know anything about the disposition of works on Morbid anatomy, and is not confused by it. Another man looks for works on Morbid anatomy and under **M** he is referred to **Anatomy, Morbid**.‡ He finds there what he wants and does not stop to notice that **Comparative anatomy** is not there, but under **C**, consequently he is not puzzled by that. And even those who are taking a general survey of all that the library possesses on anatomy would probably be too intent upon their object to pause and criticise the arrangement, provided the reference from **Anatomy** to **Comparative Anatomy** were perfectly clear, so that they ran no risk of overlooking it and had no difficulty in finding the subject referred to.

The specific-entry rule is one which the reader of a dictionary catalogue must learn if he is to use it with any facility; it is much better that he should not be burdened with learning an exception to this, which the noun rule certainly is.

It ought also to be noticed that this plan does not escape all the difficulties of the others. In reducing, for instance, Intellectual philosophy or Moral philosophy, will you say **Mind** or **Intellect**, **Morals** or **Ethics**? And the reader will not always know what the equivalent noun is,—that **Physics** = **Natural Philosophy**, for example, and **Hygiene** = **Sanitary science**. Nor does it help us at all to decide whether to prefer **Botanical morphology** or **Morphological botany**. These difficulties, which beset any rule, are only mentioned here lest too much should be expected from a plan which at first sight seems to solve all problems.

The practice of reducing a name to the substantive form is often a good one; but should not be insisted upon as an invariable rule, as it might lead to the adoption of some very out-of-the-way names. As a mere matter of form **Nebulæ** is to be preferred for a heading to **Nebular hypothesis**, **Pantheism** to **Pantheistic theory**, **Lyceums** to **Lyceum system**, etc.

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\* But if analogies are to have any weight, why should we follow that of names of persons, which are inverted, more than that of names of places, which are not? We do not say **Mountains, White**; **Regions, Antarctic**; **Sea, Red**; why should we say **Anatomy, Comparative**; **Arts, fine**; **System, Brunonian**?—C.

† Schwartz, slightly altered.

‡ This is on the supposition that **Morbid Anatomy** has been considered by the cataloguer not to be a distinct subject, entitled to a name of its own.

In (b), (c), and (d) the same subject can often be named in different ways; as,	
(b) <b>Capital punishment.</b>	<b>Floral fertilization.</b>
(c) <b>Death penalty.</b>	<b>Flower fertilization.</b>
(d) <b>Penalty of death.</b>	<b>Fertilization of flowers.</b>

Is there any principle upon which the choice between these three can be made, so that the cataloguer shall always enter books on the same subject under the same heading? I see none. When there is any decided usage (*i. e.*, custom of the public to designate the subjects by one of the names rather than by the others) let it be followed; that is to say, if, in the examples given above, the more customary phrases are **Capital punishment**, **Fertilization of flowers**, then we must use those names, preferring in the first case the name which begins with an adjective to its equivalent beginning with a noun, and in the other the name beginning with a noun to its equivalent beginning with an adjective. As is often the case in language, usage will be found not to follow any uniform course.

If usage manifests no preference for either name, we can not employ the two indifferently; we must choose one; and some slight guide to choice in certain cases may perhaps be found. On examination of the phrases above, it appears that they are not all of the same composition. In **Comparative anatomy**, **Capital punishment**, the noun is the name of a general subject, one of whose subdivisions is indicated by the adjective. And **Capital**, **Comparative** have only this limiting power; they do not imply any general subject. But **Ancient history**, **Mediæval history**, etc., may be viewed not only in this way (**History** the class, **Ancient history** and **Mediæval history** the subdivisions) but also as equivalent to **Antiquity: History**, **Middle Ages: History** (as we say **Europe: History**), in which case the adjectives (**Ancient**, **Mediæval**) imply a subject and the noun (**History**) indicates the aspect in which the subject is viewed. Here, then, we choose **Ancient** and **Mediæval** as the heading, on the principle of § 68. So in (b) and (c) each of the nouns in turn may be considered as expressing the more general idea and the other as limiting it; *e. g.*, we can have various headings for **Death**—considered in different lights, among others as a penalty; and we can have headings of various sorts of penalties, among others **death**. It is evident that this collection of penalties taken together makes up a class, and therefore this belongs to a style of entry which the dictionary catalogue is expected to avoid; but the series of headings beginning with the word **Death** would not make a class, being merely different aspects of the same thing, not different subordinate parts of the same subject.

When an adjective implies the name of a place, as in **French literature**, **German philosophy**, **Greek art**, it is most convenient on the whole to make the subject a division under the country. In this way all that relates to a country is brought together and arranged in one alphabetical series of subjects under its name (see § 258). It is not of the slightest importance that this introduces the *appearance* of an alphabetic-classed catalogue, so long as the main object of a dictionary, ready reference, is attained. Of course **Hebrew language**, **Latin language**, **Latin literature**, and **Punic language** can not be so treated; it is the custom and is probably best not to put **English language** and **English literature** under **England**, as they have extended far beyond the place of their origin; books on the language spoken in the United States go with those on the English language except the few on **Americanisms**, which are separated, like accounts of any other dialect. Our literature can not be treated satisfactorily. It is never called **United States literature**, and no one would expect to find it under **United States**. On the other hand the name **American** properly should include **Canadian literature** and all the **Spanish literature of South America**. It is, however, the best name we have.

k. *Double entry.*

108. It is plain that almost every book will appear several times in the catalogue:  
 Under author, if he is known.  
 Under first word of title, if the book is anonymous or the title is memorable.

Under each distinct subject.

Under form-heading in many cases.

Under many other headings by way of cross-reference.

And this is necessary if the various objects enumerated on p. 8 are to be attained quickly. But inasmuch as the extent and therefore the cost of the catalogue increases in direct proportion with the multiplication of entries, it becomes worth while to inquire whether some of these can not be dispensed with by devices which will suit the inquirer as well or nearly as well. Such economies are mentioned in §§ 93-97, 113, 114.

### 109. Enter a polytopical book under each distinct subject.

*Ex.* "An art journey in **Italy** and **Greece**;" "The history of **France** and **England** compared;" "Handbook of **drawing** and **engraving**."

But some of the subjects may be omitted if their treatment is so slight that it is not worth while to take any notice of them, which is occasionally the case even when they are mentioned on the title-page. Sometimes an analytical can take the place of a full entry for the less important topics. The points to be considered are: (1) Would this book be of any use to one who is looking up this subject? (2) Is the entry or reference necessary as a subject-word entry or reference (that is, to one who is looking for this book)?

Some books are polytopical which do not appear to be so at first sight. A collection of portraits of Germans, for example, has the subject **Germans**, and so far as it has any artistic value might be quoted as one of the illustrative works under the subject **Portrait painting** or **Portrait engraving**.\* If the biographical interest were all, the general collections would be put under **Portraits** and the national collections (as "American portrait gallery," "Zwei Hundert Bildnisse deutscher Männer") under countries, with references from the general heading to the various countries, as directed in § 97. If the artistic interest were alone considered, the general titles would be put under **Portraits**, and collections by painters or engravers of particular schools would be put under the names of the schools; which would amount to nearly the same arrangement as the previous.

So in regard to **Hymns**; there are three sources of interest, the devotional, the literary (which would lead to national subdivision), and the denominational; a similar treatment would place general collections under **Hymns**, collections in any language under the national heading, with either double entry under the name of the denomination or a reference from that to the national heading, specifying which of the collections there enumerated belong to the denomination. But the devotional interest so decidedly preponderates that it has been customary to collect everything under the form-heading **Hymns**.

In Full, almanacs will have form-entry under **Almanacs** and subject-entry under the district about which they give information.

Sometimes if an ordinary reference be made from one subject to another the title referred to can not easily be found. A reference from **Architecture** to **Spain**. *Architecture*, is convenient, but a reference to the same heading from **Gothic architecture** is not, because it obliges the inquirer to look through the whole list of Spanish architecture to find perhaps one title on the Gothic. In like manner there would be few entries of works on vases under most countries, so that no division *Vases* would be made, and the inquirer must search for his book among a number of titles on *Art*. And if the reference were made the other way—from the country to **Vases**—the inquirer would be in the same plight. There is no need, however, of double entry. If merely the name of the particular author or authors referred to under any subject be inserted in the reference, the whole difficulty vanishes.

*Ex.* **Gothic architecture**. [Various titles.] *See also* **Spain**; *Architecture* (**STREET**).

It is to be noted that herein Short has a great advantage; it does not lose so much

\* It also belongs to the class **Portraits**, but that is in the Form-catalogue, not the Subject-catalogue.

by double entry and can afford to make it in many cases where Medium must for economy put the reader to some trouble. The notes, too, in such catalogues as the Quincy or the Boston Public history-list afford a convenient way of briefly inserting considerable double entry where it is thought expedient without any apparent inconsistency.

110. If a book purports to treat of several subjects, which together make the whole or a great part of one more general, it may be put either under each of the special subjects, or under the general subject, and in the latter case it may or may not have analytical references from the specific subjects, according as the treatises are more or less distinct and more or less important.

*E. g.*, "A treatise on anatomy, physiology, pathology, and therapeutics," which might be put under each of those four headings, ought rather to be entered under **Medicine**, in which case, if the separate parts are by different authors, analyticals might very well be made under the four headings; and at any rate an analytical under the first would occasionally be useful as equivalent to a subject-word reference.

111. When a considerable number of books might all be entered under the same two or more headings, entry under one will be sufficient, with a reference from the others.

On the other hand, if in printing it were noticed that under any subject only one or two titles were covered by the cross-references to countries (as from **Sculpture** to **Greece, Italy, Denmark**), it may be thought that double entry under nation and subject would be preferable. A man is provoked if he turns to another part of the catalogue to find there only one title. However, it should be remembered that one or two titles repeated under each of many subjects will amount to a considerable number in the whole. The want of uniformity produced by this mixture of reference and double entry is of less importance.

112. When there are many editions of a book, it is allowable to merely refer under the subject to the author-entry. In a college library, for instance, the full entry of all the editions of the classics under their appropriate subjects (as of the *Georgics* under **Agriculture**, of *Thucydides* under **Greek history**, and *Polybius* under **Roman history**) would be a waste of room; it is enough to mention the best edition and refer for other editions and translations to the author's name.

*1. Miscellaneous rules and examples.*

113. Trials relating to a vessel should be put under its name; Short would make no other entry. Exploring expeditions or voyages in a named vessel should have at least a reference from the name.

*Ex. Jeune Eugénie.* MASON, W. P. Report. Boston, 1822. 8°. **Herald, H. M. S.**, Voyage of the. See **Seemann, B.**

114. A civil action is to be entered under that party to it who is first named on the title-page, with a reference from the other.

In Short (and in Medium and Full, if the report is anonymous) this will be the only entry,—unless the case illustrates some subject, in which case entry or reference under that will be needed. Patent cases furnish the most common examples of subject-entry



of trials, but everyone will remember trials in which points of ecclesiastical law, of medical jurisprudence, etc., have been so fully discussed as to compel reference from those subjects.

115. Enter "Review of," "Remarks on," "Comments on" under the author reviewed (as a combined subject and subject-word entry), and, if worth while, under the subject of the book reviewed.
116. The distinction between **Bibliography** and **Literary history** is, with reference to the books on those subjects, a distinction of more or less; the two classes of books run into each other and it is hard to draw the line between them.
117. Any theological library will probably contain books which treat—
- (1) of the four last things, death, judgment, heaven, and hell.
  - (2) of the nature of the life after death, a much more extensive question than (1).
  - (3) whether there is any future life, without regard to its nature.
  - (4) of the retribution after death for the good and for the evil deeds done in this life.
  - (5) whether there is any retribution for evil in a future life.
  - (6) what is its nature.
  - (7) how long does it last.

Here are seven questions on nearly the same subject-matter, and there are six names for them. (It will be found, by the way, that although there are some books treating of each separately, many of the works overlap as the subjects do, and that the titles are no guide whatever to the contents of the books.) Two main courses are open to the cataloguer:

1st. To make one heading, as **Future life**, cover the whole, with subdivisions. In this way the catalogue becomes classed to a certain extent. No matter, if that is on the whole the more convenient arrangement;

2d. More consistently, to make four headings: **Eschatology** (covering the 1st question, four last things, with references to each of them), **Future life** (its nature, including retribution both for good and evil, 2d and 4th questions), **Future punishment** (existence, nature, duration, and so including universalism, with references to Purgatory and Hell, covering the 5th, 6th, and 7th questions), **Immortality** (is there any? 3d question).

## B. ENTRIES CONSIDERED AS PARTS OF A WHOLE.

118. The systematic catalogue undertakes to exhibit a scientific arrangement of the books in a library in the belief that it will thus best aid those who would pursue any extensive or thorough study. The dictionary catalogue sets out with another object and a different method, but having attained that object—facility of reference—is at liberty to try to secure some of the advantages of classification and system in its own way. Its subject-entries, individual, general, limited, extensive, thrown together without any logical arrangement, in most absurd proximity—**Abscess** followed by **Absenteeism** and that by **Absolution**, **Club-foot** next to **Clubs**, and **Communion** to **Communism**, while **Christianity** and **Theology**, **Bibliography** and **Literary history** are separated by half the length of the catalogue—are a mass of utterly disconnected particles without any relation to one another, each useful in itself but only by itself. But by a well-devised net-work of cross-references the mob becomes an army, of which each part is capable of assisting many other parts. The effective force of the catalogue is immensely increased.

### 119. Make references from general subjects to their various subordinate subjects and also to coördinate and illustrative subjects.

Cross-references should be made by Full from Classes of persons (Merchants, Lawyers, Artists, Quakers, etc.) to individuals belonging to those classes; from Cities to persons connected with them by birth or residence, or at least to those who have taken part in the municipal affairs or rendered the city illustrious; from Countries to their colonies, provinces, counties, cities, etc. (unless their number is so great or the divisions are so well known that reference is useless); also, under the division *History* to rulers and statesmen, under *Literature* to authors, under *Art* to artists, and so on; from other Subjects to all their parts, and to the names of persons distinguished for discoveries in them or knowledge of them. Short and Medium will make such of these references as seem most likely to be useful.

The construction of this system may be carried on simultaneously with the ordinary cataloguing of the library, each book as it goes through the cataloguer's hands not merely receiving its author- and subject-entries, but also suggesting the appropriate cross-reference; but when all the books are catalogued the system will not be complete. References are needed not merely to the specific from the general but to the general from the more general and to that from the most general. There must be a pyramid of references, and this can be made only by a final revision after the completion of the cataloguing. The best method is to draw off in a single column a list of all the subject-headings that have been made, to write opposite them their including classes in a second column and the including classes of these in a third column; then to write these classes as headings to cards and under them the subjects that stood respectively opposite to them in the list, to arrange the cards alphabetically, verify the references, and supplement them by thinking of all likely subordinate headings and ascertaining whether they are in the catalogue, and also by considering what an inquirer would like to be told or reminded of if he were looking up the subject under consideration. In this way a reasonably complete list may be made.

It will, however, often happen that there is no entry under the including subject. Take a simple instance. The catalogue, we will suppose, contains twenty histories of towns belonging to seven counties in Connecticut. In the revision described above references have been made both from Connecticut to these counties and to the towns from the counties, but only three of the counties have any titles under them. The others would not make their appearance in the catalogue at all if there were no cross-references. And as this will happen continually, it follows that the system will very greatly increase the number of headings and therefore the length of the catalogue. Such fullness may be allowable in regard to the state which contains the library, which, of course, should be treated with exceptional completeness. It may possibly be worth while for all the States of the Union and for England, but to attempt to do the same for all countries and all subjects is too much. A modification of the plan must be introduced which will make it much less complete but still useful. With many subjects the next heading in the ascending series must be skipped, and the references massed under one still higher; in the supposed case, for example, the references to all the towns will be made under Connecticut and under those counties alone which have any other entry under them.

### 120. Make references occasionally from specific to general subjects.

Of course much information about limited topics is to be found in more general works; the very best description of a single plant or of a family of plants may perhaps be contained in a botanical encyclopædia. This fact, however, must be impressed upon the inquirer in the preface of the catalogue or in a printed card giving directions for its use; it is out of the question to make all possible references of the ascending kind. From **Cathedrals**, for example, one would naturally refer to **Christian art** and to **Ecclesiastical architecture**, because works on those subjects will contain more or less on cathedrals. But so will histories of architecture and

histories of English, French, German, or Spanish architecture; so will travels in England, France, Germany, Italy, Spain. And anyone who desired to take an absolutely complete survey of the subject, or who was willing to spend unlimited time in getting information on some detail, would have to consult such books. Yet the cataloguer may very excusably not think of referring to those subjects, or if he thinks of it may deem the connection too remote to justify reference, and that he should be overloading the catalogue with what would be generally useless.

There are many things that are seldom used, and then perhaps but for an instant, and yet their existence is justified because when wanted they are indispensable, or because they make useful what is otherwise useless: a policy of insurance, life-preservers in a steamer, the index of a book, large parts of the catalogue of a library, among others the cross-references. Of such a nature, but much less useful, more easily dispensed with, is a

#### 121. Synoptical table of subjects.

I mention its possibility here; I do not advise its construction, because there is little chance that the result would compensate for the immense labor.

### IV. FORM-ENTRY.

National entry has already been discussed under SUBJECTS (§ 97).

#### 122. Make a form-entry for collections of works in any form of literature.

In the catalogues of libraries consisting chiefly of English books, if it is thought most convenient to make form-entries under the headings **Poetry, Drama, Fiction**, it may be done, because for those libraries Poetry is synonymous with English poetry, and so on; but if a library has any considerable number of books in foreign languages the national classification should be strictly followed; that is to say, entries should be made under **English drama, English fiction, English poetry, Latin poetry**, etc.; only those collections of plays, novels, poems that include specimens of several literatures being put under **Drama, Fiction, Poetry**. Or the English plays, novels, poems, etc., may be entered under Drama, Fiction, Poetry, etc., and the dramatic works, etc., of foreign literatures under the names of the several literatures.

The rule above confines itself to collections. It would be convenient to have full lists of the single works in the library in all the various kinds of literature, and when space can be afforded they ought to be given; if there is not room for them, references must be made under these headings to the names of all the single authors; an unsatisfactory substitute, it is true, but better than entire omission. Note, however, that there is much less need of these lists in libraries which give their frequenters access to the shelves than where such access is denied, so that borrowers must depend entirely on the catalogue. In the case of English fiction a form-list is of such constant use that nearly all libraries have separate fiction catalogues.

It has been objected that such lists of novels, plays, etc., do not suit the genius of the dictionary catalogue. The objection is of no importance if true; if such lists are useful they ought to be given. There is nothing in the dictionary plan which makes them hard to use if inserted. But the objection is not well founded. Under the names of certain subjects we give lists of the authors who have treated of those subjects; under the names of certain kinds of literature we give lists of the authors who have written books in those forms; the cases are parallel. The divisions of fiction, it must be understood, are not the authors who have written novels but the different kinds of novels which they have written; they are either such varieties as "Historical fiction," "Sea stories," "Religious novels," or such as "English fiction," "French fiction." The first divisions we do not make for single works because it would be very difficult to do so and of little use; but if there were collections in those classes we should certainly introduce such headings. The second division (by language) is made as it is in Poetry and Drama, both for single works and collections.

There is no reason but want of room why only collections should be entered under form-headings. The first entries of collections were merely title-entries, and Mr. Crestadoro is the only person who has thought that plays, etc., deserve two title-entries, one from the first word, the other from what we might call the form-word. It is not uninteresting to watch the steps by which the fully organized quadruple syndetic dictionary catalogue is gradually developing from the simple subject-word index.

123. Make a form-entry for single works in the rarer literatures, as Japanese, or Kalmuc, or Cherokee.

References can be substituted, if necessary.

124. Make a form-entry of encyclopædias, indexes, and works of similar practical form, the general ones under the headings **Encyclopædias**, etc., the special ones in groups under their appropriate subjects.

Thus an agricultural dictionary will not be entered under **Dictionaries**, but under **Agriculture**, in a little division *Dictionaries*. Now and then some one asks for "a grammar," "the dictionary." It does not follow that it would be well to jumble together, under a form-heading, **Grammars** or **Dictionaries**, all grammars and lexicons in all languages. Those who inquire so vaguely must be made to state their wishes more definitely. The cataloguer does his part if he inserts a note under such headings explanatory of the practice of the catalogue; as

**Grammar.** [First a list of works on general grammar, then]

*Note.* For grammars of any language, see the name of the language.

## V. ANALYSIS.

125. Enter in full every work, forming a part of a set, which fills a whole volume or several volumes.

*Ex.* Colombo, C. Select letters rel. to his four voyages to the New World; tr. and ed. by R. H. Major. London, 1847. 8°. (Vol. 2 of the Hakluyt Soc.)

126. Enter analytically, that is without imprint —

- a. Every work, forming part of a set, which has a separate title-page and paging, but forms only part of a volume of the set.

*Ex.* Fairholt, F. W. The civic garland; songs from London pageants, with introd. and notes. (*In Percy Society*, v. 19. 1845.)

Full must and Medium may make a full entry in this case also. That is to say, Full will draw the line at a separate title-page, Short and perhaps Medium at filling a volume. Those catalogues which give no imprints at all and those which give no imprints under subjects will of course give none for analyticals.

- b. Every work which, though not separately paged or not having a title-page, has been published separately, whether before or since its publication in the work under treatment.

*Ex.* Dickens, C. J. F. Little Dorrit. (*In Harper's mag.*, v. 12-15, 1855-57.)

- c. Under *author*, (1) every separate article or treatise over <sup>1</sup> pages in length; (2) treatises of noted authors; (3) noted works even if by authors otherwise obscure.

<sup>1</sup>This limit must be determined by each library for itself, with the understanding that there may be occasional exceptions.

- d. Under *subject* treatises important either (1) as containing the origin of a science or a controversy or developing new views, or (2) as treating the subject ably or giving important information, or (3) for length.

Absolute uniformity is unattainable; probably no one will be able to draw the line always at the same height. It is most desirable—and fortunately easiest—to make analysis when the subject is well marked, as of biographies or histories of towns, or monographs on any subject. General treatises or vague essays are much harder to classify and much less valuable for analysis. In analyzing collections of essays original articles should be brought out in preference to reviews, which are commonly not worth touching (except in a very full catalogue) either under the author of the work reviewed or under its subject. Of course exception may be made for famous reviews or for good reviews of famous works. A work giving a careful literary estimate of an author may be an exception to this remark; reviews of the “Works” of any author are most likely to contain such an estimate. Many reviews, like Macaulay’s, are important for their treatment of the subject and not worth noticing under the book reviewed, which is merely a pretext for the article.

- e. Make analytical *title*-references for stories in a collection when they are likely to be inquired for separately.

127. Make analyticals for the second and subsequent authors of a book written (*but not conjointly*) by several authors. (See § 4.)

Sometimes it is better to give full entry under two headings than to make the second analytical. *Ex.* A “Short account of the application to Parliament by the merchants of London, with the substance of the evidence as summed up by Mr. Glover,” is to be entered under **London. Merchants**, as first author, but as Glover’s part is two-thirds of the whole, it should also be entered under him, the entry in each case being made full enough not to mislead.

128. In analyticals it is well to give the date of the book referred to and also, though less necessary, to state the pages which contain the article. Many readers will not notice these details, but they will do no one any harm and will assist the careful student.

## VI. STYLE.

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STYLE.

129. Uniformity for its own sake is of very little account; for the sake of intelligibility, to prevent perplexity and misunderstanding, it is worth something. And it is well to be uniform, merely to avoid the question, "Why were you not consistent?"

## A. HEADINGS.

## 130. Print headings in some marked type.

Either heavy-faced (best, if it can be had not too black), small capitals (handsome), or italics (least pleasing); never capitals (ugly and hard to read). Christian names should be in ordinary type; to make them like the heading is confusing, to have a special type for them would be extravagant.

## 131. Italicize titles of honor and similar distinguishing words.

*Earl, Mrs., Rev., of Paris, Alexandrinus, etc.*, also the name of a country or state following the name of a town, as *Wilton, N. H., Cambridge, Eng.* ¶ These words are to be italicized only in the headings and not in the title. They are italicized in the heading to distinguish the name and bring it out clearly; there is no need of such distinction in titles. Do not print **Badeau, Gen. A. Life of Gen. Grant.** If the heading is italicized, the words *Mrs., Earl, etc.*, must be distinguished from it in some other way.

## 132. Print the headings of all the four kinds of entry (author, title, subject, form) in the same kind of type.

In some indexes a distinction is made between persons and places or between authors and subjects, but in a catalogue varieties of type must be reserved for more important distinctions. The Catalogue of the Library of the Interior Department uses a heavy-faced title type for authors and a light-faced antique for other entries, with very satisfactory effect; but such typographical luxuries are not within general reach.

## 133. Print the whole of an author-, title-, or form-heading in the special type; also an alternative family name and the family name of the second of joint authors, if both authors are put into the heading (§ 240), and the family names of British noblemen.

*Ex. Cervantes Saavedra, Varnhagen von Ense, Cape of Good Hope, Bicknell & Goodhue, American Antiquarian Society, Comparative anatomy, Political economy; Chasteillon (Lat. Castalio or Castello), S.; Craik, G. L., and Knight, C.; Manchester, W. Drogo Montagu, 7th Duke of.*

## 134. Print the first word of a title-entry in the special type.

*Ex. Rough diamond.* But compound words, whether hyphenated or not, should be printed wholly in the heading type; as, **Out of door amusements.** London, 1864. 8°. This is merely for looks; the kind of type has nothing to do with the arrangement.

135. Add *pseud.* to the heading for all sorts of false names of whatever origin.

So much is necessary to prevent mistake on the part of the public; but it is a waste of time for the catalogueur to rack his brains to discover which of the ingenious names invented by Pierquin de Gembloux (cryptonym, geonym, phrenonym, etc.) is applicable to each case; for the only result is that readers are puzzled. A list of these terms may be found in the Notice of Quérard by Olphar Hamst [*i. e.*, R. Thomas], London, 1867.

The unauthorized assumption of any name should be indicated by such phrases as *as called, calling himself, dit, soi disant, se dicente or che si dice, que se dice or se dicendiose, genaunt, genoemd, etc.*

136. When an author uses a single pseudonym add it to his name, unless the entry is made under the pseudonym; when the pseudonym is used only in one work, and different ones in other works, include it in that title, followed by [*pseud.*].

*Ex. Clemens, S. C. (pseud. Mark Twain).*

**Godwin, Wm.** The looking-glass; by T. Marcliffe [*pseud.*].

137. Add *ed.* to the heading when it is needed to show that a book is merely put together, not written, by the author in hand.

The title usually shows this fact clearly enough without *ed.* Short would omit to note the fact, and in Full, perhaps even in Medium, it is better to state it in the title than in the heading. The distinction, after all, is rarely of practical value.

138. Repeat the family name for each person.

<i>Ex.</i> <b>Smith</b> , Caleb. Sermon.	}	not	{	<b>Smith</b> , Caleb. Sermon.
<b>Smith</b> , Charles. Address.				——, Charles. Address.
<b>Smith</b> , Conrad. Narrative.				——, Conrad. Narrative.

139. Distinguish authors whose family name is the same by giving the forename in full or by initials.

In a card catalogue the names should always be given in full; in printing, initials are often used to save room; but the saving is small, and the advantages of full names are so considerable that any cataloguer who is relieved from the necessity of the greatest possible compression ought to give them. For the more common forenames fullness can be combined with economy by the use of the colon abbreviations (C: = Charles, etc. See Appendix V.) Under subjects it is rare that two persons of even the same family name come together and initials are sufficient; but here also the colon initials should be used. An exception may well be made in the case of men always known by a double name; as, Sydney Smith or Bayard Taylor. Nobody talks of Smith or Taylor. **Taylor**, B., conveys no idea whatever to most readers. **Taylor**, Bayard, they know. When one name alone is usual, as Gladstone, Shakespeare, and when both forms are used, as Dickens and Charles Dickens, initials will suffice. Of course there can be no uniformity in such practice, but there will be utility, which is better.

Forenames used by the author in a diminutive or otherwise varied form may be given in that form.

*Ex.* **Carleton**, Will; **McLean**, Sally; **Reuter**, Fritz.

140. Mark in some way those forenames which are usually omitted by the author, and neglect them in the arrangement.

*Ex.* **Collins**, (Wm.) Wilkie; **Gérard**, (Cécile) Jules (Basile). This is of practical use. The consulter running over the Collinses is puzzled by the unusual name unless some generally accepted sign shows him that it is unusual. He does not quickly recognize Charles Dickens in **Dickens**, Charles John Huffam; or Leigh Hunt in **Hunt**, James Henry Leigh; or Max Müller in **Müller**, Friedrich Max. Besides, the eye finds the well-known name more quickly if the others are, as it were, pushed aside. The most common methods of distinction are inclosure in parentheses and spacing: **Guizot**, (François Pierre) Guillaume, or **Guizot**, François Pierre Guillaume. The latter is objectionable as unusual, as taking too much room, and as making emphatic the very part of the name which one wants to hide. I prefer the style, **Dickens**, Charles (*in full* C: J: Huffam). See § 221. But in those catalogues in which all Christian names are inclosed in parentheses, some other sign must of course be used to mark the less usual names.

141. Distinguish authors whose family and forenames are the same by the dates of their birth and death, or, if these are not known, by some other label.

*Ex.* *Bp.*, *C. E.*, *Capt.*, *Col.*, *D.D.*, *F.R.S.*, etc., always to be printed in italics.

In a manuscript catalogue, in preparing which of course one never knows how many new names may be added, such titles should be given to every name. In print-



ing, if room is an object, they may be omitted except when needed for the distinction of synonymous authors. Note, however, that many persons are commonly known and spoken of by a title rather than by their first name, and it is a convenience for the man who is looking, for instance, for the life of Gen. Greene, whose Christian name he does not know, to see at once, as he runs his eye over the list of Greenes, which are generals, without having to read all the titles of books written by or about the Greenes in order to identify him. For the same reason *Mrs.* should always be given with the name of a married woman, whether the forename which follows is her own or her husband's; even when the following form is adopted, "*Hall, Mrs. Anna Maria* (Fielding), *wife of S. C.*," which is always to be done when in her titles she uses her husband's initials. In this case a reference should be made from *Hall, Mrs. S. C.*, to *Hall, Mrs. A. M.*, and so in similar cases. If forenames are represented under subjects by their initials, it is well to give *Miss* or *Mrs.* with the names of female authors. The reader who would like to read a book by Miss Cobbe on a certain subject may not feel sure that *Cobbe, F. P.*, is Miss Cobbe.

As late as 1760 unmarried women were usually styled *Mrs.*; as, *Mrs. Lepel*, *Mrs. Woffington*, *Mrs. Blount*, and among writers *Mrs. Hannah More*. There is no objection to following this practice in cataloguing, as the object of the cataloguer is not to furnish biographical information but to identify the people catalogued.

**142. Titles of Englishwomen are to be treated by the following rules:\***

In the matter of titles an Englishwoman in marrying has everything to gain and nothing to lose. If she marries above her own rank she takes her husband's title in exchange for her own, if below her own rank she keeps her own title.

*Titles of married women.*

**a. The wife of a peer takes her husband's style.**

That is, she is *Baroness*, *Viscountess*, *Marchioness*, etc. In cataloguing, say *Brassey, Annie* (Allnutt), *Baroness*; not *Brassey, Annie* (Allnutt), *Lady*.

**b. The wife of a knight or baronet is Lady.** Whether this title precedes or follows her forename depends upon whether she had a title before her marriage.

That is, if *Lady Mary Smith* marries *Sir John Brown* (either knight or baronet), she is *Lady Mary Brown*, also if *Hon. Mary Smith* marries *Sir John Brown* (knight or baronet) she is *Lady Mary Brown*; but if *Miss Mary Smith* marries *Sir John Brown* (knight or baronet), she becomes *Mary, Lady Brown*.

**c. A maid of honor retains her Hon. after marriage, unless, of course, it is merged into a higher title.**

Thus, if she marries a baronet she is the *Hon<sup>ble</sup> Lady Brown*, if a peer the *Lady So and So*, in either case as though she had been a peer's daughter.

**d. The wife of an earl's (or higher peer's) younger son is never the Hon<sup>ble</sup> Lady; if she used the Lady before marriage in her own right she does not, of course, add anything by such marriage, but the wife of a younger son of a lower peer than an earl is Hon<sup>ble</sup> Mrs. (not Lady)—the younger children of all peers using, of course, the family name, with or without their forenames, according to their rank.**

\* Prepared by Miss May Seymour and Mr. F. Wells Williams (*Lit. jnl.*, 13: 321, 361).

- e. If the lady to whom the title Hon. belongs in virtue of her father's rank marries a commoner, she retains her title, becoming Hon. Lady, if she marries a knight or baronet; and Hon. Mrs., if her husband has no title.

None of these courtesy titles are inherited by the children of those who bear them, the third generation of even the highest peer being simply commoners unless raised in rank by marriage or merit.

*Titles of unmarried women.*

- f. The title Lady belongs to daughters of all noblemen not lower than earl.
- g. The title Hon. belongs to daughters of viscounts and barons; also to an untitled woman who becomes maid of honor to the Queen, and this title is retained after she leaves the service. If a woman who has the title Lady becomes maid of honor she does not acquire the title Hon.

143. Distinctive epithets to be in the same language as the name.

*Ex.* *Kniaz, Fürst von, Freiherr zu, duc de Magenta, Bishop of Lincoln, évêque de Meaux; but Emperor of Germany, King of France, not Kaiser and roi, because names of sovereign princes are given in English. Treat in the same way patronymics habitually joined with a person's name; as, Clemens Alexandrinus.*

144. Prefixes (*i. e.*, titles which in speaking come before the name), as, *Hon., Mrs., Rev., etc.*, should be placed before the Christian name (as *Smith, Capt. John*), and suffixes as *Jr., D.D., LL.D.*, after it (as *Channing, James Ellery, D.D.*).

Hereditary titles generally follow the Christian name, as *Derby, Thomas Stanley, 1st Earl of*; but British courtesy titles (*i. e.*, those given to the younger sons of dukes and marquesses) precede, as *Wellesley, Lord Charles* (2d son of the Duke of Wellington). In other languages than English, French, and German the title usually precedes the forename; as, *Alfieri, Conte Vittorio*. Occasionally a French nobleman uniformly places his title before his forenames; as, *Gasparin, Comte Agénor de*.

*Lord* should be replaced by the exact title in the names of English noblemen, *e. g.*, *Lord Macaulay* should be entered as *Macaulay, 1st Baron*. *Lord* in the title of Scotch judges follows the family name; as, *Kames, H. Home, afterwards Lord*.

The title *Baronet* is given in the form *Scott, Sir Walter, Bart.*

Patronymic phrases, as *of Dedham*, follow all the names; but they must immediately follow the family name when they are always used in close connection with it, as *Girault de St. Farjeau, Eusèbe*; similarly *ainé, fils, jeune*, as *Dumas fils, Alexandre; Didot fils, Ambroise*. Latin appellatives should not in general be separated from their nouns by a comma; as, *Cæsar Heisterbacensis*.

145. Distinguish two subject-headings which are spelled alike by italicized phrases in parentheses.

*Ex.* *Calculus (in mathematics).*

*Calculus (in medicine).*

146. Medium avoids the repetition of the heading with all titles after the first by using a dash. Short usually employs indention.

Indention takes as much room as the dash and is much less clear. There should always be at least a hair-space between the end of the dash and the next letter; indeed that is the rule of all good printing. Under a subject the repetition of the

author's name is indicated by a second dash.\* (The repetition of the title is shown by the word *Same*.)

<p><b>Cobbett, Wm.</b> Emigrant's guide. — A little plain English. London, 1795. 8°. — <i>Same</i>. Phila., 1795. 8°. — Porcupine's works.</p>	{	<p><b>Atheism.</b> BEECHER, L. Lectures, etc. — BENTLEY, R. Confutation of A. — — Folly of A. and deism. — — Matter and motion. — — FOTHERBY, M. Atheomastix.</p>
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147. Print in the special type a heading occurring in other parts of the catalogue, when a reference is intended.

After *See* or *In*, or when in a note some book contained in the catalogue is referred to; as, "For a discussion of the authorship, see **Graesse's** Lehrbuch."

## B. TITLES.

### 1. ORDER.

148. Preserve the order of words of the title.

Short will depart from the order whenever it can not otherwise abridge the title; Medium and Full will do the same, but they will bracket all words introduced out of their original place as much as if they did not occur in the title at all.

149. When the title-page begins with the indication of the series to which the book belongs, followed by the title of the book, transpose the series name to a parenthesis after the imprint, including the number in the series, when the series is numbered.

*Ex.* American commonwealths. Virginia; a history of the people, by John Esten Cooke, would be entered **Cooke, J: E.** Virginia; a history of the people. Boston, 1853. D. (Amer. commonwealths.)

### 2. ABRIDGMENT.

150. The more careful and student-like the probable use of the library the fuller the title should be,— fuller, that is, of information, not of words. Many a title a yard long does not convey as much meaning as two well-chosen words. No precise rule can be given for abridgment. The title must not be so much shortened that the book shall be confounded with any other book of the same author or any other edition of the same book, or that it shall fail to be recognized by those who know it or have been referred to it by title, or that it shall convey a false or insufficient idea of the nature of the work and (under the subject) of its theme and its

---

\* After trying several experiments I have settled upon the following as producing the best effect:  
Put

before the second and following lines of a title	3 em quads.
before and after the em dash that denotes repetition	an en quad.
before and after the double dash (an em dash followed by an en dash)	an en quad.
between the parts of the double dash	a 5-em space.
before <i>Same</i> , in addition to the regular en quad	a 5-em space.
before the first line of <i>Notes</i> and <i>Contents</i>	an em quad.
(Do not indent the other lines of <i>Notes</i> and <i>Contents</i> at all.)	
before the place of publication	an em quad.
between the date and the size-mark	an en quad and a 5-em space.

method of treating its theme.<sup>1</sup> On the other hand, it must not retain anything which could reasonably be inferred from the rest of the title or from its position under a given heading.<sup>2</sup>

151. Omit the preliminary article when it can be done without altering the sense or too much offending the ear.

It will not do even for Short to catalogue "On the true, the beautiful, and the good" thus:

Cousin, V. True, beautiful, good;  
but a list of Buckstone's plays may as well be printed

- |                              |  |                            |
|------------------------------|--|----------------------------|
| — Breach of promise, comedy. |  | — Dream at sea.            |
| — Christening, farce.        |  | — Kiss in the dark, farce. |
| — Dead shot, farce.          |  | — Lesson for ladies, com., |

though the meaning of "Christening" and "The christening" is slightly different, and "Kiss in the dark" might be taken for an injunction, whereas "A kiss in the dark" is evidently only a title. Still neither Short nor Medium should hesitate to omit even in these cases. Besides the economy, the alphabetical order is brought out more clearly by this omission. That can also be done awkwardly by transposing the article; as,

- |                                |  |                          |
|--------------------------------|--|--------------------------|
| — Breach of promise, The; com. |  | — Dead shot, The; farce. |
| — Christening, The; farce.     |  | — Dream at sea, The.     |

152. Short omits articles in the title.

*Ex.* "Observations upon an alteration of the charter of the Bank of England" is abridged: "Alteration of charter of Bank of England," which is certainly not euphonic, but is as intelligible as if it were. Medium usually indulges in the luxury of good English. Perhaps in time a catalogue style will be adopted in which these elisions shall be not merely allowed, but required. It may be possible to increase the number of cataloguing signs. We have now 8° where we once had octavo, then 8vo. Why not insist upon N. Y. for New York, L. for London, P. for Paris, etc., as a few adventurous libraries have done? Why not make free substitution of commas for words, and leave out articles and prepositions in titles wherever the sense will still remain gleanable?

153. Omit puffs<sup>3</sup> and many descriptive words which are implied either by the rest of the title<sup>4</sup> or by the custom of books of the class

<sup>1</sup> This clause must be very differently interpreted according to the character of the catalogue. It expresses rather the object to be aimed at than the point which an ordinary catalogue can expect to reach. To fully describe and characterize every book is impossible for most cataloguers. Still by a little management much may be briefly done. The words drama, play, novel, historical novel, poem, retained from or inserted in the title tell a great deal in a little space.

<sup>2</sup> It must make these omissions not merely that the catalogue may be short but that consulting it may be easy. Other things being equal, that title is best which can be taken in at a glance. What has been said in defence of full titles may be true, that "it takes longer to abridge a title than to copy it in full," but it is also true that it takes longer for the printer to set the unabridged title, and longer for the reader to ascertain its meaning, and a long-title catalogue, besides being more expensive, is more bulky and therefore less convenient.

<sup>3</sup> *Ex.* A (plain) treatise on; an (exact and full) account.

<sup>4</sup> In "Compendious pocket dictionary," either compendious or pocket is superfluous.

under treatment,<sup>1</sup> and those descriptive phrases which, though they add to the significance of the title, do not give enough information to pay for their retention.<sup>2</sup>

### 153½. Omit all other unnecessary words.

In the following examples I use the double (( )) to indicate what every catalogue ought to omit, the single ( ) to indicate what may well be omitted.

Ed. alt. (priore emendator).

2<sup>e</sup> éd. (augmentée).

2d ed. (with additions and improvements).

with ((an appendix containing)) problems.

((a collection of)) papers relating to the war in India.

((a series of)) letters.

((On the)) brick architecture of the north of Italy.

(debate) on ((the subject of)) the impressment bill.

on ((the question of)) a financial agent.

((being some)) account of his travels.

in ((the year)) 1875.

Sermons ((on various subjects)). *N. B.* Must occasionally be retained to distinguish different collections of sermons by the same author.

The grounds of infant damnation ((considered in)) (a) sermon ((preached)) Nov. 5, (1717). Boston, 1717. O.

Sermon (the Lord's day after the) interment of.

Opera ((quæ extant)) (omnia).

Geology ((of the State)) of Maine.

Tables for ((the use of)) civil engineers.

Reflections ((suggested by a perusal of))<sup>3</sup> J. H. Palmér's ((pamphlet on the)) "Causes (and consequences) of the war."

Occasioned by his ((book entitled)) "True narrative."

defended against ((the cavils of)) G. Martin.

Howe during his command (of the King's troops) in North America.

So a "Discourse in Albany, Feb. 27, 1848, occasioned by the death of John Quincy Adams, etc. Albany, 1848. O.," would become *Disc.*, Albany, Feb. 27, death of J. Q. Adams. Albany, 1848. O., in *Medium*; and *Short* would probably omit "Albany, Feb. 27."

### 154. For chronological phrases use dates.

*Ex.* For "from the accession of Edward III. to the death of Henry VIII.," say [1327-1547].

### 155. In *Short* and *Medium* use initials for all Christian names introduced in titles, notes, and contents, and omit the initials altogether for famous men unless there are two of the same name.

*Ex.* Write "Life of L. V. Bell," "ed. by F. J. Furnivall," but "Lives of Cicero, Milton, Tell, Washington;" and distinguish by initials the Bachs, Grimms, Humboldts, Schlegels. *Short* may as well omit the initials of editors, translators, etc.

*E. g.*, **Dante.** *Divine comedy*; tr. by Cayley. London, 1851-54. 4 v. S.

— *Same.* Tr. by Wright. London, *Bohn*, 1854. O.

— *Same.* Tr. by Longfellow. Boston, 1867. 3 v. O.

<sup>1</sup> *Ex.* *Nekrolog*, 1790-1800 (enthaltend Nachrichten von dem Leben merkwürdiger in diesem Jahre verstorbenen Personen).

<sup>2</sup> "by an American not by birth but by the love of liberty."

<sup>3</sup> Substitute [on].

156. Abbreviate certain common words always, and less common words in a long title which can not be shortened in any other way.

Abbreviations should suggest the word for which they are used, and should not, if it can be avoided, suggest any other. When one abbreviation is used for two words, if the context does not determine the sense the abbreviation must be lengthened. The most common and useful are Abp. (Archbishop), a. d. Lat. (aus dem Lateinischen), add. (additions), Amer. or Am. (American), anon. (anonymous), app. (appendix), Aufl., Ausg., or even A. (Anlage, Ausgabe), bibl. (biblical, bibliographical, bibliotheca, etc.), biog. (biographical, biography), Bp. (Bishop), B. S. L., etc. (Bohn's scientific library, etc.), Chr. (Christian), class. (classical), col. or coll. (collections, college), com. (commerce, committee), comp. (compiled, compiler), conc. (concerning), dept. (department), dom. (domestic), ed. (edited, edition, editor), encyc. (encyclopædia), ff. (folios or leaves), geog., geol., geom. (geology, geography, geometry), ges. (gesammelte), Ges. or Gesch. (Geschichte), Gr. (Great, Greek), H. F. L. (Harper's family library), hrsg. (herausgegeben), imp. (imperfect), incl. (including), int. (intorno), lib. (library), mem. (memoir), mis. or miscel. (miscellaneous), nat. (natural), n. d. (no date of publication), n. p. (no place), n. s. (new series), n. t.-p. (no title-page), nouv. (nouvelle), obl. (oblong), p. pp. (page, pages), pseud. (pseudonym, pseudonymous), pt. (part), pub. (published), rec. (recensuit), rel. (relating, relative), rept. (report), rev. (review, revised), s. or ser. (series), sämm. (sämmtlich), sm. (small), soc. (society), t.-p. mat., t.-p. w. (title-page mutilated, wanting), tr. (translated, traduit, tradotto, etc.), trans. (transaction), u. (und), übers. (übersetzt), v. (volume), v. (von, but give van in full), w. (wanting). For others see Appendix V., pp. 119-126.

157. Express numbers by Arabic figures instead of words.

*Ex.* With 30,000 (not thirty thousand) men; but Charles II., in place of King Charles the Second.

158. In Short omit all that can be expressed by position.

*Ex.* In a title-entry

**How to observe.** H. Martineau..... 9287

and in a subject-entry

**Horse.** CARVER, J. Age of the. Phila., 1818. 12°..... 9077

MURRAY, W. H. The perfect. Bost., 1873. 8°..... 1694

If this is thought too disagreeable, use an initial for the heading when it is repeated in the title; as:

**Horse.** CARVER, J. Age of the H. Phila., 1818. 12°..... 9077

MURRAY, W. H. The perfect H. Bost., 1873. 8°..... 1694

SIMPSON, H. H. portraiture. N. Y., 1868. 12°..... 7407

159. In cataloguing different editions of a book avoid the repetition of the title by using "*Same.*"

*Ex.* **Chaucer,** G. Canterbury tales; [ed.] by T. Tyrwhitt. London, 1822. 5 v. 8°.

— *Same.* Ed. by T. Wright. London, 1847-51. 3 v. 8°.

The word following *Same* should generally begin with a capital.

160. Retain under the author only what is necessary to distinguish the work from other works of the same writer, but under the subject what is needed to state the subject and show how it is treated.

The preface of an excellent catalogue remarks that "the primary object of subject-entries is to inform the reader *who* have written upon a given topic rather than *what* has been written." This is a mistake. The inquirer wishes to know both; in fact he wants to know who have written about it because their character will suggest to him what they have written.

## 161. Retain both of alternative titles.

*Ex.* Knights and sea-kings; or, The Middle Ages.

The reason is that the book may be referred to by either title.

## 162. Retain in the author entry the first words of the title; let the abridgement be made farther on.

Because (1) it facilitates library work, by rendering the identification of the book quicker and surer; (2) if there is no part of the title which must be given, two persons may abridge so differently that not a single word shall be the same in the two abridged titles, so that two works will be made out of one (I have often known this to happen); (3) books are frequently referred to by the first word of the title (Grassi's "Notizie sullo stato presente degli Stati Uniti" may be quoted as Grassi: Notizie). Short, however, can probably not afford to retain first words in all cases. Half the phrases used at the beginning of titles add little or nothing to the meaning, such as "Treatise on," "System of," "Series of lectures on," "Practical hints on the quantitative pronunciation of Latin" (here "Practical hints" belongs in the preface, not in the title, to which it really adds nothing whatever). "History of" must often be retained under the subject. One can say

YOUNG, Sir W. Athens. 3d ed. London, 1804;

but under *Athens* that would not be enough; it would be necessary to write

YOUNG, Sir W. History of Athens,

to distinguish it from such works as Stuart's "Antiquities of Athens," and Leake's "Topography of Athens." But if there are enough titles under Athens to admit of the subheadings *Art, Antiquities, History*, the words "History of" again become unnecessary. Medium ought always to retain first words under author, and may omit them under subject; but such phrases as "Manual of," "Lectures on," do much to explain the character of the book, and for that reason ought often to be retained.

Mottoes, however, at the top of the title-page (often separated by a line from the real title) may be neglected. Sometimes such superscriptions are important, generally not.

When the author's name alone or his name and titles are first on the title-page, as is frequently the case in old Latin and modern French books, omit them. *Example*: Jani Jacobi Boissardi Vesuntini de divinatione.

A custom has grown up of late, particularly in French publications, of putting at the top of the title-page, before the title proper, the name of the series to which the work belongs or else what might be called the classification of the book. The name of the series should be given in parentheses after the imprint. The cataloguer may retain or omit the classification at his discretion. To avoid all possibility of mistake Full will mark the omission of these words by ...

## 163. Do not by abridgment render the words retained false or meaningless or ungrammatical.

## 3. MISCELLANEOUS RULES AND REMARKS.

## 164. In analyticals, if there are several entries under the author referred to, give the first word or words of the title referred to, so that the entry can easily be found; if there are few entries take one or two words which unmistakably identify the book.

A word or two is enough<sup>1</sup> and those abbreviated if possible;<sup>2</sup> but sometimes, when the article has an insufficient or no title it is well to give more of the title of the book in which it is contained, if that is more communicative; *e. g.*, Wordsworth, J. Grammatical introduction. (*In his* Fragments of early Latin. 1874.), where "of early Latin" explains "grammatical introduction." The date should always be given to show in what edition of the work the passage is contained and also to what period the ideas belong. Giving the pages facilitates reference.

<sup>1</sup>(In **Mueller**, F. M. Chips, v. 1. 1867.) not (In **Mueller**, F. M. Chips from a German workshop, v. 1. 1867.)

<sup>2</sup>(In **Grævius**. Thes. Rom. antiq., v. 10. 1699.)

165. The title is to be copied, so far as it is copied, exactly. Omissions may be made without giving notice to the reader, unless by *etc.* when the sentence is manifestly unfinished.<sup>1</sup> Additions made to a title are to be marked by inclosing the words in brackets [ ].<sup>2</sup> All additions to be in the same language as the title; if this can not be done, put the addition into a note.<sup>3</sup> After a word spelled wrongly or unusually insert [*sic*].<sup>4</sup>

<sup>1</sup>The use of . . . is suited only to bibliographies. I do not see why even Full should use this sign, except for very rare or typographically-important books. The title in a catalogue is not intended to be a substitute for the book itself and must leave some questions to be answered by the latter. But if the . . . are used they should be printed as a group, separated from the word or punctuation mark which they follow or precede by a slight space, as. . . or . . .

<sup>2</sup>The use of [ ] is important, both as a check on indiscriminate addition and as an aid to identification. It will not often be of use in the latter respect, but as one can never tell when it will be needed it must be employed always.

<sup>3</sup>The intercalation of English words in a foreign title is extremely awkward.

<sup>4</sup>*Ex.* The beginning end [*sic*] end of drinking.

166. If the title-page is lost and the title can not be ascertained, use the half-title or the running title, stating that fact; if the book has neither, manufacture a title, putting it in brackets.
167. State in what language the book is written unless it is evident from the title.

*Ex.* **Aelianus**. De natura animalium [Gr. et Lat.].

**Aeschines**. Orations on the crown [Gr.], with Eng. notes.

168. Retain in or add to the title of a translation words stating from what language it was made, unless that is evident from the author's name or is shown by its position after the original title.

*Ex.* **Beckford**, Wm. Vathek; [tr. fr. the French].

**Lessing**, Gotthold Ephraim. Laocoon; tr. by E. Frothingham.

**Euripides**. Ἰππόλυτος στεφανηφόρος.

— *Eng.* The crowned Hippolytus; tr. by M. P. Fitz-Gerald.

169. In the entry of translations after the original give the translated title, preceded by the name of the language of the version.

This is for the good of persons unacquainted with the original language, who would not know the book by the foreign title, and also to identify the book, different translations not always having the same title.

**Sand**, George. Le château des désertes.

— *Eng.* The castle in the wilderness.

— L'homme de neige.

— *Eng.* The snow man.

**Dante**. Divina commedia.

— *Eng.* Vision of hell, purgatory, and paradise; tr. by Cary.

— — Divine comedy; tr. by Cayley.

170. In anonymous titles entered under the first word put the transposed article after the first phrase.

*Ex.* **Ame en peine**, Une, not **Ame**, Une, en peine.



**171.** Under the author distinguish the titles of anonymous books.

Enclosing the dash in brackets is ugly [—]; enclosing the title in brackets is misleading, as if the title were false. Stars (\*) or daggers (†) are sometimes prefixed to the title, but they are often used for other purposes and they throw the titles out of line. [*Anon.*] may be used between the title and the imprint; † in the same position would take less room and as soon as accepted would be equally intelligible; it has occasionally been used.

**172.** In the preliminary card catalogue enclose in brackets the name of the author of an anonymous or pseudonymous work. This may be extended to cases where the name is only implied.

*Ex.* "By the Bishop of Ripon," "M. Tullii oratio;" meaning M. Tullii Ciceronis oratio, or *Cat.* used in old editions for *Catullus*.

**173.** In the title-entry of an anonymous work insert the author's name in brackets.

*Ex.* *Colloquies* of Edw. Osborne; [by M. A. Manning]. London, 1860. S.

**174.** Words like Lord, Gen., Rev., King, ed., tr., occurring in the title are not to be italicized.

**175.** When the title is in an alphabet which differs from the English, transliterate the first few words and add a translation.

*Ex.* [Pisni Russkaho naroda; Songs of the Russian people.]

When the title is in Greek, followed by a Latin translation, it is customary to use the latter alone, and the same may be done in the case of other languages. But for identification it is necessary that some part of the book's own title should be printed. It is not enough to give merely a made title or a translation.

### C. EDITIONS.

**176.** Distinguish editions by the number, the name of the editor, translator, etc., and by mentioning in parentheses (not brackets) after the imprint the collection, library, series, to which it belongs, or the name of the society by which it is published.

*Ex.* 4th ed., 10th thous., New ed., ed. by T. Good, (Bohn's standard library), (Weale's series, v. 20), (Camden Soc., v. 3). It is shorter and nearly as useful to give Bohn, Weale, etc., as publishers in the imprint, — London, *Bohn*, 1867. O.

The various editions of different volumes may be stated thus:

**Hales**, Stephen. *Statical essays*. (Vol. 1, 3d ed.) London, 1738, 33. 2 v. O.

The specification of edition is necessary: (1) for the student, who often wants a particular edition and cares no more for another than he would for an entirely different work; (2) in the library service, to prevent the rejection of works which are not really duplicates. And the number of the edition is a fact in the literary history of the author worth preserving under his name; under the subject it is some guarantee for the repute, if not for the value, of the work.

**177.** Full will note carefully whether there is any change in a new edition, or whether it is merely what the Germans call a title-edition (the same matter with a new title-page). Medium and Short generally content themselves with noting the number of the edition. Short often takes no notice of the edition.

## D. IMPRINTS.

178. The imprint consists of place of publication, publisher's name, date, number of volumes, number of pages, number of maps, engravings, and the like, and typographic form, which are to be given in the above order.

Washington, 1875. 2 v. 7, 441, (12); 4, 424 p. O. ; 20 engr., 24 photographs, 4 maps. The imprint proper consists merely of place, date, form, and number of volumes (Wash., 1875. 2 v. O). The other details are given by Medium in particular cases. Full gives them always, but it may be doubted whether their use is frequent enough to pay for the very considerable increase in the trouble of cataloguing. It is worth while to show by some sign (as *pm.*) that the pages are less than 100 or than 50 (40 is the limit of the French Bibliothèque Nationale), for the fact is easily ascertained, and the mark fills little space and may prevent some one sending for a book he does not care to look at. It is not an exact designation, but many things are useful which are not exact. On the other hand an inquirer might occasionally fail to see the best treatise on his subject, thinking it too short to be of any value. Neither Short nor Medium should give the exact number of maps, plates, etc., but it is well worth while, especially for a popular library, to add the word *illus.* to the titles of books in which the illustrations are at all prominent, and, under **Biography**, to note the presence of portraits.

Imprints are indispensable in a catalogue designed for scholars, that is for college libraries, for historical or scientific libraries, and for large city libraries. They may not be of much use to nine persons in ten who use those libraries, but they should be inserted for the tenth person. But in the majority of popular city and town libraries neither the character of the readers nor of the books justifies their insertion. Their place may be much better filled (as in the Quiney catalogue) with more important matter — with "*Illus.*" or "*Portraits,*" or a word or two explaining an obscure title. But the number of volumes should invariably be given. And the year of publication is important under subjects.

Epithets like "Large paper," which are applicable, generally, to only a part of the copies of a book, should be mentioned after all the details which apply to the whole edition (place, date, number of volume, etc.).

179. Do not translate the name of the place of publication, but if it is not in a Roman alphabet transliterate it.

Göttingen, not Gottingen; München, not Munich; Wien, not Vienna; Londini, not London; Lisboa, not Lisbon, when the first are the forms on the title-page. So [Moskva], Moskau, Moscou, Moscow, according as the imprint is in Russian, German, French, or English.

180. Use abbreviations and even initials for names of the most common places of publication.

*Ex.* Balt., Berl., Bost., Camb., Cin., Cop. or Copenh., Göt., L. (London), Lisb., Lpz., Madr., N. O., N. Y., Oxf., P. (Paris), Phila., St. P. (St. Petersburg), Ven., Wash.; and use the ordinary abbreviations for state names. (A list is given in Appendix V.)

181. If there is more than one place of publication Short and Medium should give only one.

If the places are connected by "and," as London and Edinburgh, New York and London, take the first; if they are unconnected, as

Berlin	Paris	Genève
H. Baillière		

take that which proves on examination to be the real place of publication. In this economy there is some danger of cataloguing the same book at different times with

different imprints, and making two editions out of one; but a little watchfulness will prevent this.

182. If the place differs in the different volumes, state the fact.

*Ex.* History of England. Vol. 1-2, Boston; 3-5, N. Y., 1867-69. 5 v. O.

183. Print publishers' names, when it is necessary to give them, after the place.

*Ex.* London, Pickering, 1849; Antwerpen, bi mi Claes die Graue. The publisher's name must not be mistaken for the place. I have seen a dozen books catalogued as Redfield, 185-. D; Redfield being a New York publisher who had a fancy for making his name the most prominent object in the imprint of his books.

184. If the place or date given at the end of the book differs from that on the title-page, or if place and date are given there only, they should be printed in brackets.

*Ex.* Augsb., 1525 [*colophon* Nuremb., 1526].  
Lpz., [*col.* 1571].

185. In early works the date is sometimes given without the century, as "im vierten Jahre," *i. e.*, 1604. Of course the century should be supplied in brackets.

186. Masonic dates should be followed by the date in the usual form.

*Ex.* 5834 [1834]. O.

187. Chronograms should be interpreted and given in Arabic numerals.

*Ex.* Me DuCit ChrIstVs = 1704.

188. When the place or date is given falsely, whether intentionally or by a typographical error, add the true place or date in brackets, if it can be ascertained.

*Ex.* London, 1975 [1775]. O. Boston, 1887 [1886]. O.  
Paris, 1884 [mistake for 1874]. O. En Suisse [Paris], 1769.

189. When the place or date is not given, supply it in brackets, if it can be ascertained. If neither is discoverable, write *n. p.* (=no place), *n. d.* (=no date), to show that the omission of place and date is not an oversight.

*Ex.* *n. p.*, *n. d.* O.

190. But avoid *n. d.*, and if possible give the decade or at least the century, even if an interrogation point must be added.

*Ex.* London, [17-]. Q.  
Phila., [182-?] O.

191. Print the date in Arabic numerals.

*Ex.* 1517 for MD XVII or CIO IO XIIIIX.

When the subarrangement of the catalogue is by dates (as in that of the Amer. Philos. Society), it may be well to place the date uniformly at the end of the line in this order: O. Wash., 1864. Otherwise the best order is to put the place and date immediately after the title, because like it they are taken from the title-page. The form, which is not copied but is the cataloguer's own assertion, then comes last. The dates can be made prominent in a chronological arrangement by printing them in heavy type, as in Prof. Abbot's "Literature of the doctrine of a future life." In Very Short the German style of printing dates should be adopted, 742 (*i. e.*, 1742), 875 (*i. e.*, 1875).

192. When different volumes of a work were published at different times, give the extreme dates.

*Ex.* Paris, 1840-42. O. Sometimes Vol. 1 is of the 2d ed. and its date is later than that of Vol. 2. This is in Medium: (Vol. 1, 2d ed.) 1874, 69-73. 5 v. O; in Short merely 1869-74.

193. In cataloguing reprints, Full should give the date of the original edition.

*Ex.* Ascham, R. *Toxophilus*, 1545. London, 1870. O. (Arber's reprints.)  
or 3d ed. London, 1857 [1st ed. 1542]. O.

The labor of always hunting up the original date is so great that Medium may be allowed to give it when it can easily be ascertained and omit it in other cases.

In a printed catalogue, if the first edition is in the library, of course its date need not be given with the subsequent editions.

194. In analyticals Medium and Full should give the date of the work referred to, and the number of pages; Short should specify at least which volume is meant.

The date, if it be that of original publication, tends to show the style of treatment; if it be that of a reprint or of "Works" it shows which of the various editions in the library is meant. The number of pages will help the reader to decide whether the reference is worth looking up.

The Birmingham Free Library has an ingenious way of printing analyticals. The title is in long primer type, the parenthesis is in pearl, of which two lines will justify with one of the long primer.

Fossils. Recent and fossil shells by Woodward (Wheale's Series,  
vol. 27.)

Gleig, G. R. Eminent military commanders (Lardner's Cyclo-  
pædia, vols. 19-21.) 3 duo 1832.

By this arrangement the analytical nature of the reference is made much clearer and often a line is saved. But it is very troublesome to the printer.

195. Give the number of volumes.

An imperfect set can be catalogued thus:

Vol. 2-4, 6-7. Bost., 1830. 5 v. O, or

Bost., 1830. 7 v. (v. 5 w.). O.

7 v. O means Vol. 1-7 if nothing is said to the contrary, and any number of missing volumes can be enumerated in the second of these forms; but as the first volumes of periodicals are often missing, the exception may be made of always cataloguing them in the first form. Whatever Short may be forced to do by its system of charging books, Medium and Full ought to give the number of volumes bibliographically, that is to say, they should count only that a volume which has its own title, paging, and register. If the parts of a work have a continuous register or a continuous paging they form one volume; but if they are called Vol. 1, Vol. 2 on the title-page they may be described as 1 v. in 2. For the bibliographical cataloguer binding has nothing to do with the matter. That the binder has joined two or more thin volumes or divided a thick one ought to be recorded in the accessions-book and in the shelf-list, but if not worth notice in the catalogue; if mentioned at all it should be in such a way that the description of the accidental condition of a single copy in a particular library shall not be mistaken for an assertion applicable to a whole edition (thus, 1 v. bd. in 2, or 2 v. bd. in 1, as the case may be). A work which has a title-page, but is connected with another work by mention on its title-page as part of the volume, or by continuous paging or register, is said to be *appended* to that work.

196. Let the signs f<sup>o</sup>, 4<sup>o</sup>, 8<sup>o</sup>, etc., if used, represent the fold of the sheet as ascertained from the signature, not be guessed from the size.

In the older books this is important, and in modern books the distinction between the octavo and the duodecimo series is so easily ascertained that it is not worth while

to be inaccurate. The size may be more exactly indicated, if it is thought worth while, by l. or sm., sq., obl., prefixed to the fold, as l. 8°, sm. 4°. The "vo" or "mo" should be represented by a superior ° if it can be had, otherwise a degree-mark °, though manifestly improper, must be employed; it has abundant usage in its favor.

Another method of giving the form is f<sup>o</sup> (8), 4<sup>o</sup> (2), 8<sup>o</sup> (4), in which f<sup>o</sup>, 4<sup>o</sup>, 8<sup>o</sup> indicate the apparent form of the book as the terms folio, quarto, octavo are generally understood, and the figures within the parentheses show the number of leaves intervening between the successive signatures.

"In the folio the sheet of paper makes two leaves or four pages, in the 4<sup>o</sup> four leaves, in the 8<sup>o</sup> eight, in the 12<sup>o</sup> twelve, and so on. When a sheet of paper is folded into six leaves, making what ought to be a 6<sup>o</sup> book, it is called a 12<sup>o</sup> printed in half sheets, because such printing is always done with half-sized paper, or with half-sheets, so as to give a 12<sup>o</sup> size. From a very early period it has been universal to distinguish the sheets by different letters called signatures. At present a sheet has A on the first leaf or A1 on the first leaf and A2 on the second, which is enough for the folder's purpose. But in former times the signatures were generally carried on through half the sheet, and sometimes through the whole. Again, in modern times, no sheet ever goes into and forms part of another; that is, no leaf of any one sheet ever lies between two leaves of another. But in the sixteenth century, and even later in Italy, it was common enough to print in quire-fashion, the same letter being used for the whole quire, and the leaves of the quire distinguished as they were successively placed inside of one another by the figures 2, 3, 4, so that a book actually printed in folio might have the signatures of a modern octavo. In exact bibliography such books are sometimes described as 'folio in twos,' 'folio in fours.' Rules are given for determining the form of printing by the water-lines of the paper and by the catchwords. It is supposed that the latter are always at the end of the sheet, and also that the water-lines are perpendicular in folio, octavo, and decimo-octavo books, horizontal in quarto and duodecimo. But in the first place a great many old books have catchwords at the bottom of every page, many have none at all; and as to the rule of water-lines, there are exceptions to every case of it."\*

For anything but exact bibliographical description it is better to take no account of the fold of the sheet, but either to give the size in centimeters or to use the notation of the American Library Association (see APPENDIX III, p. 115), which is founded on measurement.

FE,	anything less than 10 centimeters.
Tr,	" between 10 and 12½ centimeters.
T,	" " 12½ and 15 "
S,	" " 15 and 17½ "
D,	" " 17½ and 20 "
O,	" " 20 and 25 "
Q,	" " 25 and 30 "
F,	over 30 centimeters.
F <sup>4</sup> ,	" " 40 "
F <sup>6</sup> ,	" " 50 "

And so on.

### 197. Maps may be identified either by giving the scale or by measurement.

The measure (in centimeters) should be taken from the inner margin of the degrees, unless the map extends beyond it, in which case measure to the farthest point; pictures at the side are not to be included in the measure unless they come within the degree-mark. The perpendicular measure to be stated first, then the horizontal.

\* De Morgan, altered.

## E. CONTENTS AND NOTES.

198. Give (under the author) a list of the contents of books containing several works by the same author, or works by several authors, or works on several subjects, or a single work on a number of distinct subjects,<sup>1</sup> especially if the collective title does not sufficiently describe them.<sup>2</sup>

<sup>1</sup>As a collection of lives.

<sup>2</sup>Only Full can give the contents of all such works, including the memoirs, transactions, etc., of all the learned societies. And in an analytical catalogue this is much less important. When every separate treatise is entered in its proper places under the names of its author and of its subject, why should it be given again in a long column of fine type which few persons will ever read? Because, if analysis is not complete, contents supplement it; and one who has forgotten author and subject may occasionally recall them by looking over a "contents;" and this list is, so far as it goes, a substitute for a classed catalogue in this respect. Moreover, the "contents" is needed to fully explain the character of the subject-entry (see § 4). In the division *Biography* under countries we have many such titles as "Memoirs of eminent Englishwomen," "British senators," "Political portraits." It is an advantage to the reader, though perhaps neither a great nor a frequent advantage, to be able to find out from the catalogue what Englishwomen and what British senators he shall find described in the books. No catalogue can be considered complete that omits such information.

For collected works of any author "contents" have been found so useful that even Short often gives them, especially of late, and strange to say, not rarely prints them in the most extravagant style, allowing a line for each item. One may sometimes see a quarter of a page left bare from this cause.

199. When a single work fills several volumes give the contents under the author, provided the division is definite and easily described.

Object, that the inquirer may know which volume he wants; application, chiefly to dictionaries and historical works; method, in general, giving dates and letters of the alphabet, which take little room. It is particularly important also to fully describe in this way very bulky works; Walton's *Polyglott* is a good example, in consulting which, without such a guide, one may have to handle ten gigantic folios.

200. Under the subject repeat so much of the contents as is necessary to show how the subject is treated or what part is treated in the different volumes.

This is particularly desirable in works with an insufficiently descriptive title which treat of several subjects, for which under each heading will be given its appropriate part of the contents. For example, Hugo's "*Jus civile Antejustinianum*" contains the originals of Antejustinian law, but this does not appear from its title, and if it did, it would be hardly worth while to save a few lines by obliging the reader to turn to Hugo to ascertain just what is in the book. On the other hand, the contents of Pertz's "*Monumenta Germaniae historica*" is so long that only Full can afford to give it under Germany as well as under Pertz. In such a case the reader feels it to be more reasonable that he should be referred.

The contents is often more useful under subject-heading than under author; but it is best that there should be one uniform place where it can always be found, and where the whole of it can be found, and that place should be the author-catalogue.

201. Put into notes (in small type) that information which is not given in the title but is required to be given by the plan of the catalogue.

Notes have several objects :

1. To give any information about the author, the form of his name, his pseudonyms, etc., about the different editions or places of publication, or about the gaps in a set (especially of periodicals), which can not be included in the title without making it disproportionately long. Short, especially if without imprints, can get many of these into the title; which it is well to do, for a short note is not economical.

2. To explain the title or correct any misapprehension to which it might lead. In a popular library the boys take out "The cruise of the Betsy," imagining it to be another "Cruise of the Midge."

3. To direct the attention of persons not familiar with literature to the best books. The main principles of such annotating are simple. (a.) The notes should characterize the best books only; to insert them under every author would only confuse and weary; if few they will arrest attention much better. Dull books and morally bad books should be left in obscurity. Under some of the poorer works which have attained unmerited popularity a brief protest may be made; it will probably be ineffectual; but it can do no harm to call Mühlbach unreliable or Tupper commonplace. (b.) They should be brief and pointed. Perhaps after this direction it is necessary to add that they should be true.

4. To lay out courses of reading for that numerous class who are desirous of "improving their minds," and are willing to spend considerable effort and time but know neither where to begin or how to go on.

5. To state what is the practice of the catalogue in the entry of the publications of Congress, Parliament, Academies, Societies, etc., the notes to be made under those words.

#### F. REFERENCES.

202. In references use the word *See* when there is no entry under the heading from which the reference is made; *See also* when there is one.

*Ex. Death penalty. See Capital punishment.*

**Horticulture.** LINDLEY, J. Theory of H.

*See also Flowers;—Fruit.*

Not *Vide*; the language of an English catalogue should be English.

203. References must be brief.

Yet the convenience of the public must not be sacrificed to brevity. If, for instance, several authors had used the same pseudonym, the titles of their respective works should be given in the references that the reader may know under which of the authors he will find the work he is in search of, and not have to turn to all three.

**Detlef, Carl, pseud.** *See Baur, C.*

is the usual form of reference; but it is not enough for Hamilton.

**Hamilton, pseud.** Essay on a congress of nations. *See Whitman, G. H.*

**Hamilton, pseud.** Hamilton. No. 1, etc. *See Carey, M.*

Analytical references to treatises of the same author or on the same subject, contained in different volumes of the same work, may be made thus:

**Charles, A. O.** Reformatory and refuge union. (*In National Assoc. Prom. Soc. Sci. Trans.*, 1850.)—Reformatory legislation. (*In Trans.*, 1861.)—Punishment and reformation in America. (*In Trans.*, 1863.)

**Comets.** PEIRCE, B. Connection of comets with the solar system. (*In Amer. Assoc., Proc.*, v. 2. 1850.)—HUBBARD, J. S. Biela's double comet. (*In v. 8.*)—KIRKWOOD, D. Mean distances of the periodic comet. (*In v. 12.* 1859.)

The signs < > have been used instead of ( ) in analytical references to mean "contained in." They are more conspicuous, —unnecessarily so.

References are frequently printed in smaller type than the rest of the catalogue. This is well when there are enough not to be overlooked; but a single reference from one form of a name to another, or from one subject-name to its synonym, should be in the title type, not in the note type, *e. g.*

**Bell, Acton, *pseud.* See Bronté, Anne.**

**Gardening. See Horticulture.**

Similarly notes explaining the practice of the catalogue (§§ 61, 201 no. 5) should be made typographically conspicuous.

#### G. LANGUAGE.

204. The language of the compiler's part of an English catalogue should be English.

Therefore all notes, explanations, and such words as *in, see, see also, note, contents, and* (between joint authors), *and others, n. p., n. d.*, should be English; however, *etc., q. v.*, and *sic* may be used.

For the language of HEADINGS, see §§ 27-36. In the entry of Government publications the name of the country or city will have the English form (§§ 33, 34), but the name of the department should usually be in the language of the country, *e. g.* :

*Italy. Ministero di Agricoltura.*

But for countries like Russia, Turkey, Japan, where the vernacular name could not easily be ascertained, an English form may be used.

For titles see §§ 165-169, 175; put the specifications of the EDITION in the language of the title, also the IMPRINT (§ 179), CONTENTS, NOTES, and REFERENCES.

#### H. CAPITALS.

205. In English use an initial capital

1. for the first word,
  - a. of every sentence,
  - b. of every title quoted,
  - c. of every alternative title,
2. for all proper names
 

<ol style="list-style-type: none"> <li>a. of persons and places,</li> <li>b. of bodies,</li> <li>c. of noted events and periods,</li> </ol>	}	each separate word not an article or preposition.
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*N. B.* This does not include names of genera, species, etc., in the animal and vegetable kingdoms, which in an ordinary catalogue should not be capitalized; as *digitalis purpurea, raia batis, the horse.*

3. for adjectives and other derivatives from proper names when they have a direct reference to the person, place, etc., from which they are derived.
4. for titles of honor standing instead of a proper name.

*Ex.* 1b. Reply to the Essay on the discovery of America.

1c. *Institutio legalis*; or, Introduction to the laws of England. But it is better, when the sense will permit, to omit the "or" and consider the second title as a clause explanatory of the first, as *Institutio legalis; introduction to the laws of England.*

2b. Society for Promoting the Diffusion of Useful Knowledge.

2c. Boston Massacre, French Revolution, Gunpowder Plot, Middle Ages.

4. The Earl of Derby, *but* John Stanley, earl of Derby.



206. In foreign languages, use initial capitals
5. for 1a, 1b, 1c.
  6. (Persons and places) *a.* In *German* and *Danish* for every noun and for adjectives derived from names of persons, but for no others.  
*b.* In the *Romance* languages (*Italian, French, Spanish, Portuguese*) and in *Swedish* and *Greek* for proper names of persons and places, but not for adjectives derived from them.  
*c.* in *Latin* and *Dutch* for proper names and also for the adjectives derived from them, but not for common nouns.
  7. (Bodies) as in English, except that in *German* and *Danish* only the nouns are to be capitalized, and adjectives when they begin the name.
  8. (Events and periods) as in English, with the same exception.
  9. (Titles) in *German* and *Danish*, but not in the *Romance* languages, in *Latin* or in *Greek*.

*Ex. 6a.* Die Homerische Frage, but Die griechischen Scholien. In many German books capitals are not used even for adjectives derived from personal names.

*6b.* Les Français, but le peuple français.

7. Société de l'Histoire de France.

8. Le Moyen Âge, la Révolution Française, Die französische Revolution. The French, however, now generally print le moyen âge, la révolution française. Capitals are to be avoided, because in the short sentences of which a catalogue consists they confuse rather than help the eye. For this reason it is better not to capitalize names in natural history whether English or Latin (bee, rana pipiens, liliaceæ, etc.). Several libraries following the lead of the Congress catalogue have discarded capitals for German nouns. Grimm's authority is alleged in justification, but Grimm's example is followed by a very small minority even of German scholars, and the titles so printed still have an awkward look to most readers. The Boston Public Library also goes to an extreme in its avoidance of capitals, not using them for such proper names as methodists, protestant episcopal church, royal society, etc.

The names of languages are not to be capitalized in the Romance languages, as "traduit de l'anglais," "in francese."

Titles of honor are not to be capitalized in the Romance languages, as *comte, conte, marchese*. But, *Monsieur, Madame, Signor, Don, Donna* always begin with capitals.

Use capitals (or, better, small capitals) for numbers after the names of kings (Charles III. or Henry IV.) and for single-letter abbreviations (A. D., B. C., H. M. S., F. R. S. E., etc., or A. D., F. R. S. E., etc.). But n. p. no place, n. t. p. no title-page, may be in lower-case letters or small capitals, and b. born, d. died, ms. manuscript, should be in lower case.

## H. PUNCTUATION, ETC.

207. Let each entry consist of four (or five) sentences :

- |   |  |
|---|--|
| 1. the heading,                                     | Cicero, Marcus Tullius.                              |
| 2. the title, including editors<br>and translators, | } Brutus de claris oratoribus; erkl.<br>von O. Jahn. |
| 3. the edition,                                     |  |

4. the imprint, as given by }  
     the book, } Berlin, 1856.  
 5. the part of the imprint }  
     added by the cataloguer, } O.

Which, if not the first title under Cicero, would read:

— Brutus de claris oratoribus; erkl. von O. Jahn. 2e Aufl. Berlin, 1856. O.

Separate by a ; the title proper from the phrase relating to the editor, translator, etc. This requires a minimum of capitals. It will occasionally happen that the title can not be thrown into one sentence, but that should always be done when possible. It is usual to separate 4 and 5. The French, however, make one sentence of them (Paris, 1864, in-12). This has the advantage of agreeing with the best form of quoting a title ("see his Memoirs, London, 1874, O. in which," etc.). It is useless for one who abridges titles to make any attempt to follow the punctuation. The spelling should be retained, but it is hardly worth while for Short or Medium to imitate the old printers in their indiscriminate use of i and j, u and v.

A library may have a collection of books or a few volumes which from their rarity deserve to be catalogued with every bibliographical nicety, with the most exact copying of punctuation, spelling, and forms of letters, and even with marks to show where the lines of the title end. Such collections are the Prince and the Ticknor books in the Boston Public Library, such single books are fifteneers or the rarest Americana. Yet it may be questioned whether a library does well to redescribe books already fully described by Hain, HARRISSE, Thiele, Trömmel, Stevens, or Sabin. A simple reference to these works will generally suffice (§ 261).

208. Supply the proper accents if they are not given in the title.

In French and Greek titles printed in capitals the accents are often omitted. In the titles of rare books, copied exactly, accents should not be supplied.

209. Use [ ] only for words added to the title, and ( ) to express inclusion.

*Ex.* Talbot, E. A. Five years' residence in Canada, [1818-23].

Maguire, J. F. Canada. (*In his* Irish in America. 1868.)

Bale, J. Kinge John, a play; ed. by J. P. Collier. Westm., 1838. 4°. (Camden Soc., v. 2.)

210. If any title contains [ ] or ( ) omit them, using commas instead.

One sign should never be used to express two things, if that can be avoided; each should have one definite meaning. Also alter — into , or ; or . as the context may require.

211. Use italics for the words *See* or *See also* in references, *In* and *In his* in analyticals, and for *Same*, *Note*, *Contents*, and *Namely*, and for *etc.* when used to indicate omission of part of the title, also for subdivisions of subjects (as *France*, *History*).

212. In long *Contents* make the division of the volumes plain either by heavy-faced volume-numbers or by giving each volume a separate paragraph.

Anyone will recoil from the labor of looking through a long undivided mass of small type; moreover the reader ought to be able to determine at once in what volume any article whose title he is reading is contained.

## I. ARRANGEMENT.\*

213. Arrange entries according to the English alphabet, whatever the order of the alphabet in which a foreign name might have to be entered in its original language.

Treat **I** and **J**, **U** and **V**, as separate letters; **ij**, at least in the older Dutch names, should be arranged as **y**; do not put Spanish names beginning with **Ch**, **Ll**, **Ñ**, after all other names beginning with **C**, **L**, and **N**, as is done by the Spanish Academy, nor **ä**, **â**, **æ**, **ö**, **ø** at the end of the alphabet, as is done by the Swedes and Danes, nor the German **ä**, **ö**, **ü**, as if written **ae**, **oe**, **ue** (except **Goethe**). If two names are spelled exactly alike except for the umlaut (as **Müller** and **Muller**) arrange by the forenames.

## 1. HEADINGS.

214. When the same word serves for several kinds of heading let, the order be the following: person, place, followed by subject (except person or place), form, and title.

Arrangement must be arbitrary. This order is easy to remember, because it follows the course of cataloguing; we put down first the author, then the title. The subject and form, expressed sometimes in more than one word, and the title, almost always having more than one word, must be arranged among themselves by the usual rules. Of course, the person considered as a subject can not be separated from the person as author. As the place may be either author or subject or both, it may come between the two.

<i>Ex.</i> Washington, George. (person)	Homes, H. A. (person)
Washington, D. C. (place)	Homes family. (persons)
	Homes. (subject)
	Homes and shrines. (title)

215. Forenames used as headings precede surnames.

<i>Ex.</i> Christian II.	Francis II.
Christian, James.	Francis, Abraham.
Christian art.	Francis and Jane.

216. Headings like **Charles**, **George**, **Henry**, when very numerous, must be divided into classes, in this order: Saints, Popes, Emperors, Kings, Princes and Noblemen, others. The Saints are subarranged by their usual appellatives, the Popes by their number, Sovereigns and Sovereign princes in alphabetical order of countries, and under countries numerically. Other persons are subarranged by their usual appellatives, neglecting the prepositions.<sup>1</sup>

<i>Ex.</i> Peter, Saint.	Peter, of Groningen, enthusiast. See
Peter, Pope.	Pieter.
Peter the Great, Emperor of Russia.	Peter, John Henry.
Peter II. of Aragon.	Peter, Lake.
Peter III. of Aragon.	Peter, Mt.
Peter I. of Portugal.	Peter Lewis, a true tale.
Peter, Duke of Newcastle.	Peter-Hansen, Erik.

<sup>1</sup> So that **Thomas de Insula** and **Thomas Insulanus** may not be separated.

When there are two appellatives coming in different parts of the alphabet, refer from the rejected one, as **Thomas Cantuariensis**. See **Thomas Becket**.

\* On this subject consult Appendix IV, pp. 116-118; also p. 36-69 of Dr. C. Dziatzko's "Instruction für die Ordnung der Titel im alphabetischen Zettelkatalog der Univ.-Bibliothek zu Breslau, Berlin, 1886," 74 pp. O (the first 35 pp. are a treatise on Entry).

217. Arrange proper names beginning with **M'**, **Mc**, **St.**, **Ste.** as if spelled **Mac**, **Saint**, **Sainte**.

Because they are so pronounced. But **L'** is not arranged as **La** or **Le**, nor **O'** as if it stood for **Of**, because they are not so pronounced.

218. In a card catalogue mix in one alphabet names that differ slightly in spelling and come close together in the alphabet.

*Ex.* Clark and Clarke, and the French names beginning with Saint and Sainte. The names should be spelled correctly, but the difference of spelling disregarded by the arranger. But the exceptional order should be clearly indicated. A guide block should have the inscription **Clark and Clarke**, and there should be a reference guide block, **Clarke**. See **Clark**. The most common spelling should go first; if the forms are equally used, let that precede that comes first in alphabetical order.

219. Arrange by the forename headings in which the family name is the same.

No attention is to be paid to prefixes, as *Bp.*, *Capt.*, *Dr.*, *Hon.*, *Sir*, *Fräulein*, *Miss*, *Mlle.*, *Mme.*, *Mrs.*, or to suffixes, as *D. D.*, *F. R. S.*, *LL. D.*, etc. In regard to *Hungarian* names, observe that the name appears on the title-page as it does in a catalogue, the family name first, followed by the Christian name; as, "Elbeszélések; irta báró Eötvös Jozsef.

220. When the forenames are the same arrange chronologically.

Again, no attention is to be paid to the titles *Sir*, etc. The alphabetical principle is of no use here because no one can know beforehand which of many possible titles we have taken to arrange by, whereas some one may know when the author whom he is seeking lived. Of course

**Brown**, T. L., comes before

**Brown**, Thomas, for the same reason that

**Brown** comes before

**Browne**.

221. Forenames not generally used should be neglected in the arrangement.

When an author is generally known by one of several forenames he will be looked for by that alone, and that alone should determine the arrangement, at least in a card catalogue. Instances are: **Agassiz**, (J:) L: (Rudolph), **Cleveland**, (Stephen) Grover, **Collins**, (W:) Wilkie, **Cook**, (Flavius Josephus known as) Joseph, **Dobson**, (H:) Austin, **Doré**, (Paul) Gustav. The form should be

**Harte**, Bret (*full name* Francis Bret), or **Harte**, Bret (*in full* Francis Bret).

Make references whenever the omission of a name will change the alphabetical arrangement, as from **Müller**, F: Max, to **Müller**, Max.

But if they are counted in arranging they should be spaced or parenthesized, because when there are several persons with the same family name the spacing or parenthesizing assists the eye in picking out the right one. Thus if we have

**Franklin**, John, *d.* 1759,

**Franklin**, *Sir* John, *d.* 1863,

**Franklin**, John Andrew,

**Franklin**, John Charles,

**Franklin**, John David,

the reader not knowing of the name David would expect to find the last among the simple Johns, but seeing the David spaced would understand that it was a rarely used name. This supposes that he knows the system, but one can not have a condensed catalogue without obliging the reader to learn how to use it. (See § 140.)

222. If an author uses both the shorter and the longer forms in different works and yet is decidedly better known by the shorter, arrange by that.

*Ex.* Müller, Max (*in full* F: Max). Otherwise give and arrange by all the names.

223. If a person's forenames occur differently in different books or different authorities, or occur in a different order, or the person has changed one or more of his forenames, arrange by one form (the best known or the latest) and refer from the others if alphabetically separated.

224. Arrange a nobleman's title, under which entry is made, and the name of a bishop's see, from which reference is made to the family name, among the personal names, not with the places.

*Ex.* London, Alfred.

London, David, *Bp. of.*

London, John.

London, Conn.

London, Eng.

*not* London, John.

London, David, *Bp. of.*

London, Conn.

*nor* London, John.

London, Conn.

London, David, *Bp. of.*

London, Eng.

Danby, John.

Danby, Thomas Osborne, *Earl of.*

Danby, Wm.

Danby, Eng.

Holland, C.

Holland, H: E. Fox-Vassal, *4th Baron.*

Holland, H: R. Fox-Vassal, *3d Baron.*

Holland [*the country*].

225. The possessive case singular should be arranged with the plural.

The alphabet demands this, and I see no reason to make an exception which can not be made in foreign languages.

Bride of Lammermoor.

Brides and bridal.

Bride's choice.

Boys' and girls' book.

Boy's King Arthur.

Boys of '76.

226. Arrange Greek and Latin personal names by their patronymics or other appellatives.

*Ex.* Dionysius.

Dionysius *Areopagita.*

Dionysius *Chalcidensis.*

Dionysius *Genuensis.*

227. Arrange English personal names compounded with *prefixes* as single words; also those foreign names in which the prefix is not transposed (see § 24).

*Ex.* Demonstration.

De Montfort.

Demophilus.

De Morgan.

Demosthenes.

Other such names are Ap Thomas, Des Barres, Du Chaillu, Fitz Allen, La Motte Fouqué, Le Sage, Mac Fingal, O'Neal, Saint-Réal, Sainte-Beuve, Van Buren.

This is the universal custom, founded on the fact that the prefixes are often not separated in printing from the following part of the name. It would, of course, be wrong to have Demorgan in one place and De Morgan in another.

228. Arrange personal names compounded of *two names* with or without a hyphen after the first name but before the next longer word.

Ex. **Fonte**, Bart. de.  
**Fonte Resbecq**, Auguste.  
**Fontenay**, Louis.  
**Fontenay Mareuil**, François.

229. In the preliminary card catalogue it is best to arrange these by the first name, neglecting the second entirely<sup>1</sup> and subarranging by forenames.

The reason is (1) that authors do not always use the second part of their names, and (2) that the single alphabet is easier to use in a card catalogue.

Ex. **Halliwell** (afterwards **Halliwell-Phillipps**), James Orchard.

<sup>1</sup> Except when the first family names and forenames of two persons are the same, when the one with a second part will come after the other; but if both have a second part, subarrange by these second parts when they differ.

230. Arrange compound names of *places* as separate words.

Ex. <b>New</b> , John.	<i>not</i> <b>New</b> , John.
<b>New Hampshire</b> .	<b>New</b> legion of Satan.
<b>New</b> legion of Satan.	<b>Newark</b> .
<b>New Sydenham Society</b> .	<b>Newfoundland</b> .
<b>New York</b> .	<b>New Hampshire</b> .
<b>Newark</b> .	<b>Newspapers</b> .
<b>Newfoundland</b> .	<b>New Sydenham Society</b> .
<b>Newspapers</b> .	<b>New York</b> .

231. Arrange names of *societies* as separate words.

See **New Sydenham Society** in the list above.

232. Arrange as single words compound words which are *printed* as one.

Ex. Bookseller, Bookplates. Sometimes such words are printed on title-pages as two words; in such case do the same in copying the title, but if the word is used as a heading follow the authority of a dictionary; each library should select some one dictionary as its standard.

233. Arrange *hyphenated* words as if separate.

Ex. <b>Happy</b> home.	<b>Grave</b> and <b>Reverend</b> Club.
<b>Happy-Thought</b> Hall.	<b>Grave</b> County.
<b>Happy</b> thoughts.	<b>Grave</b> Creek.
<b>Home</b> and hearth.	<b>Grave-digger</b> .
<b>Home</b> rule.	<b>Grave-mounds</b> .
<b>Homely</b> traits.	<b>Grave</b> objections.
<b>Homer</b> .	<b>Grave</b> de Mézeray, Autoine.
<b>Sing</b> , <i>pseud</i> .	<b>Gravel</b> .
<b>Sing</b> , James.	<b>Gravestone</b> .
<b>Sing</b> , James, <i>pseud</i> .	<b>Graveyard</b> .
<b>Sing-Sing</b> Prison.	<b>Out</b> and about.
<b>Singapore</b> .	<b>Out</b> in the cold, a song.
<b>Singing</b> .	<b>Out-of-door</b> Parliament.
	<b>Outer</b> darkness, The.

234. Arrange *pseudonyms* after the corresponding real name.

*Ex.* Andrew, *pseud.*  
 Andrew, *St.*  
 Andrew, *St., pseud.*  
 Andrew, John.  
 Andrew, John, *pseud.*  
 Andrew, John Albion.

235. Arrange *incomplete* names by the letters. If the same letters are followed by different signs, if there are no forenames, arrange in the order of the complexity of signs; but if there are forenames arrange by them.

*Ex.* Far from the world.  
 Far...  
 Far\*\*\*  
 Far\*\*\*, B. F.  
 Far..., J. B.  
 Farr, John.

236. If signs without any letters are used as headings (§ 57) (as ... or †††) put them all before the first entries under the letter A.

237. The arrangement of title-entries is first by the heading words; if they are the same, then by the next word; if that is the same, by the next; and so on. Every word, articles and prepositions included, is to be regarded; but not a transposed article.

*Ex.* **Uncovenanted mercies.**  
**Under** a cloud.  
**Under** the ban.  
**Under** the greenwood tree; a novel.  
**Under** the greenwood tree; a poem.  
**Under** which king.  
**Undone** task, The.  
**Undone** task done.

Here the transposed The is non-existent for the arranger.

It makes no difference whether the words are connected with one another in sense or not; the searcher should not be compelled to think of that. Let the arrangement be by words as ordinarily printed. Thus **Home** rule is one idea but it is two words, and its place must be determined primarily by its first word **Home**, which brings it before **Homeless**. If it were printed **Homerule** it would come after **Homeless**. Similarly **Art** amateur is one phrase, but as the first word **Art** is followed by a word beginning with am, it must come before **Art** and artists, although its parts are more closely connected than the parts of the latter phrase.

The French d' and l' are not to be treated as part of the following word:

<i>Ex.</i> Art d'économiser.	<i>not</i> Art de faire.
Art d'être grandpère.	Art de linguistique.
Art d'instruire.	Art de l'instruction.
Art de faire.	Art d'économiser.
Art de l'instruction.	Art des mines.
Art de linguistique.	Art d'être grandpère.
Art des mines.	Art digne.
Art digne.	Art d'instruire.

238. Arrange titles beginning with numeral figures (not expressing the number of the work in a series, § 244) as if the figures were written out in the language of the rest of the title.

*Ex.* 100 deutscher Männer = Ein hundert deutsche Männer; 1812 = Mil huit cent douze.

239. Arrange abbreviations as if spelled in full; but elisions as they are printed.

*Ex.* Dr., M., Mlle., Mme., Mr., Mrs., as Doctor, Monsieur, etc.

But **Who'd** be a king?

**Who** killed Cock Robin?

**Who's** to blame?

☞ The arrangement recommended in §§ 227-232 snits the eye best and requires as little knowledge or thought as any to use. The exception made in § 227 is required by universal practice and by the fact that a very large part of the personal names beginning with prefixes are commonly printed as one word. Names of places beginning with New, Old, Red, Blue, Green, etc. (which might be likened to the prefixes De, Des, Du, etc., and made the ground of a similar exception), are much less frequently printed as one, and when they are the accent is different. Moreover the words New, Old, etc., have an independent meaning and occur as personal names, first words of titles, or of the names of societies, as in the examples in § 230. The reason for separating New Hampshire and Newark in the first example is patent to every consulter at a glance; the reason for the different positions of New legion and New York in the second example would not be clear and would have to be thought out; and it is not well to demand thought from those who use the catalogue if it can be avoided.

## 2. TITLES.

240. Under an author's name adopt the following order: (1) Complete (or nearly complete) works, (2) Extracts from the complete works, (3) Single works, whether by him alone or written in conjunction with another author, (4) Works about him.

Nos. 1-3 come first as belonging to the author-catalogue; 4 comes last as belonging to the subject-catalogue.

It is better to let the smaller collections come in their alphabetical place with the single works. The single works of a voluminous author (as Aristotle, Cicero, Homer, Shakespere) should be so printed that the different titles will strike the eye readily. If the "*contents*" of the collected works are not printed alphabetically, it is well to insert under the titles of the chief single works a reference to the particular volumes of the collections in which they are to be found. (See Boston Athenæum catal., art. **Goethe**.) Two works published together are arranged by the first title, with reference from the second.

*Extracts* from single works come immediately after the respective works.

A *spurious* work is arranged with the single works, but with a note stating the spuriousness. But if the author's name is used as a pseudonym the entry should have a separate heading after all the works; as, **Browne, H.** History. **Browne, H., pseud.** Stones from the old quarry. See **Ellison, H.**

If there are only two *joint authors* both may appear in the heading, but the entry should be arranged among the works written by the first author alone; if there are more than two the heading may be made in the form **Smith, John, and others.** The usual practice hitherto has been to arrange entries by joint authors *after* the works written by the first author alone, and this was recommended in the first edition in regard both to the form of the heading and the arrangement; but although it is pleasing to a classifying mind, it is practically objectionable because a reader, not knowing that the book he is looking for is a joint production, and not finding it in the first



series of titles, may suppose that it is not in the library. This danger is greatest in a card catalogue, where it entirely overweighs the somewhat visionary advantage of the separate arrangement. The arrangement of a card catalogue should be as simple as possible, because the reader having only one card at a time under his eyes can not easily see what the arrangement is. On the printed page, where he takes in many titles at a glance, more classification can be ventured upon; there the danger is confined to the more voluminous authors; where there are few titles the consulter will read them all and so will not miss any. On the printed page, too, the mixing in of joint authors interrupts to the eye the alphabetical order of titles; *e. g.*,

- Dod, T.** Anamites and their country.  
 — *and others.* Barraconta.  
 — Carriboo, a voyage to the interior.  
 — *and White, E.* Dahomey and the slave trade.  
 — Elephanta, its eaves and their images.

This trifling inconvenience can be easily avoided, however, by including the second name in the title; *e. g.*,

- Dod, T.** Anamites.  
 — Barraconta, by D. [and others].  
 — Carriboo.  
 — Dahomey, by Dod and E. White.  
 — Elephanta.

When the form **Smith, John, and others** is used, Full will give a list of the "others" in a note. They are not put into a heading merely because there is not room for many names on the first line of a card, and in a printed catalogue the information seems more in place in a note than in a very long heading.

241. In the order of titles take account of every word except initial articles. If two titles have the same words arrange by date of imprint, the earliest first.

- Ex.* **Address** of Southern delegates in Congress.  
**Address** of the people of Great Britain.  
**Address** of twenty thousand loyal Protestant apprentices.  
**Address** on national education.  
**Address** to a provincial bashaw.  
**Address** to Christians, recommending the distribution  
**Husson, F.** Vie d'une grande dame.  
 — Vie dans le Sahel.  
**Mason, T.** The corner stone.  
 — A wall of defence.

242. Arrange different editions of the same works chronologically.

- Ex.* **Homerus.** Carmina [Gr.]; cum annot., cur. C. G. Heyne. Lips., 1802. 8 v. 8°. — *Same.* [Gr.]; cum notis et proleg. R. P. Knight. Londini, 1820. 4°. — *Same.* [Gr.]; ed. J. Bekker. Bonnae, 1858. 2 v. 8°. **Bartlett, John.** Collection of familiar quotations. 3d ed. Camb., 1860. 12°. — *Same.* 4th ed. Boston, 1863. 12°. — *Same.* 8th ed. Boston, 1882. 16°.

243. Undated editions should have the date supplied as nearly as may be; absolutely undatable editions should precede dated editions.

244. Disregard numerals commencing a title before such words as Report, Annual report.

- Not* First report,                      *but* General account  
 Fourth report,                      1st, 2d, 4th report.  
 General account,  
 Second report.

245. Arrange translations immediately after the original, prefixing the name of the language into which they are made; if there are several, arrange the languages alphabetically.

*Ex. Cicero.* De officiis. [Various editions, arranged chronologically.]

— *Same.* Erkl. von O. Heine. Berlin, 1857. 8°.

— *Eng.* Offices; tr. by C. R. Edmonds. London, 1850. 8°.

— *French.* Les offices; tr. par [G. Dubois]. Paris, 1691. 8°.

If the original is not in the library the translation may be arranged either by the first words of its own title or by the first words of the original title prefixed in brackets. The latter order is to be preferred when most of the other titles are in the original language. When the list of entries is long a reference should be made from any title of a translation which is alphabetically much separated from its original back to the original title under which it is to be found.

*Ex. Hofland, Mrs. B. (W. H.).* [The son of a genius. *French:*] Ludovico; tr. par Mme. de Montolieu.

**Dudevant.** L'homme de neige.

— *Eng.* The snow man.

[58 titles interposed.]

— The snow man. *See, back,* L'homme de neige.

An original text with a translation is to be arranged as if alone, but if there are many editions make a reference from among the translations to the original. If there are translations into two languages in a volume, arrange by the first, and, if necessary, refer from the second.

Polyglots precede all other editions.

246. Divide the works *about* a person when numerous by collecting the titles of lives into a group.
247. When a writer is voluminous insert the criticisms or notes on or replies to each work after its title; otherwise give them according to § 240, at the end of the article.
248. Arrange analyticals, when there are several for the same article, chronologically, as being different editions.

*Ex. Pretty, F.* Prosperous voyage of Sir T. Cavendish. (*In Purchas, S. Pilgrims*, v. 1, b. 2. 1625; — **Harris, J.** *Col.*, v. 1. 1705; and v. 1. 1764; — **Callander, J.** *Terra Austr.*, v. 1. 1768; — **Hakluyt, R.** *Col.*, v. 4. 1811.)

249. If the library has a work both as part of another work and independently, arrange in the probable order of publication.

*Ex. Cutter, C: A.* Common sense in libraries. (*In Library journal*, v. 14. 1889.)

— *Same.* (*In American Library Assoc.* Proceedings at St. Louis, 1889.)

— *Same, separated.*

— *Same.* [Boston, 1889.] Q.

250. Under countries arrange titles as under any other author.

That is, put first the country's own works (governmental publications), then the works about the country; and as we put the criticisms on a voluminous author after the separate writings to which they respectively apply, so we put accounts of or attacks upon any branch of government after the entry of the branch.

251. In arranging government publications make all necessary divisions but avoid subdivision.

It is much clearer — and it is the dictionary plan — to make the parts of a division themselves independent divisions, referring from the including division to the subordinate one. *E. g.* (to take part of the headings under **United States**):

*Subordination.*

**United States.** Department of the Interior.  
 Bureau of Indian Affairs.  
 Patent Office.  
 Pension Office.  
 Public Land Office.  
 Department of the Navy.  
 Bureau of Navigation.  
 Hydrographic Office.  
 Naval Academy.  
 Naval Observatory.  
 Bureau of Navy-Yards and Docks.  
 Naval Asylum.  
 Department of War.  
 Adjutant-General's Office.  
 Bureau of Engineers.  
 Bureau of Topographical Engineers.  
 Commissary-General's Office.  
 Freedmen's Bureau.  
 Military Academy.

*Better order.*

**U. S.** Adjutant-General.  
 Bureau of Engineers.  
 Bureau of Indian Affairs.  
 Bureau of Navigation.  
 Bureau of Navy Yards and Docks.  
 Bureau of Topographical Engineers.  
 Commissary-General.  
 Department of the Interior.  
 Department of the Navy.  
 Department of War.  
 Freedmen's Bureau.  
 Hydrographic Office.  
 Military Academy.  
 Naval Academy.  
 Naval Asylum.  
 Naval Observatory.  
 Patent Office.  
 Pension Office.  
 Public Lands.

The subordination of bureaus and offices to departments is adopted simply for convenience, and is changed from time to time as the exigencies of the public service demand. There is no corresponding convenience in preserving such an order in a catalogue, but inconvenience, especially in the case of the above-mentioned changes. The alphabetical arrangement has here all its usual advantages without its usual disadvantage of wide separation.

252. Insert a synopsis of the arrangement whenever there are enough titles under a heading to require it.

This applies chiefly to the larger countries (as **France, Great Britain, United States**), the more voluminous authors (as **Cicero, Shakespeare**), one title-entry (**Bible**), and possibly some subjects not national. The arrangement of titles under **Bible** will be governed by §§ 240, 242, 245, and 247; but it can be best understood from an example in some catalogue which has many titles under that heading. The synopsis in the Boston Athenæum catalogue is as follows:

Whole Bibles (first Polyglots, then single languages arranged alphabetically).

Works illustrating the whole Bible (under the heads Analysis, Antiquities, Bibliography, Biography, Canon, Catechisms, historical and theological, Commentaries, Concordances, Criticism, Dictionaries, Evidences, authority, etc., Geography, Hermeneutics, History, Inspiration, Introductions, Natural history, Science and the Bible, Theology, morals, etc., Miscellaneous illustrative works).

Selections from both Testaments.

Prophetical books of both Testaments.

Old Testament.

Illustrative works.

Parts of the Old Testament (arranged in the order of the English version), and works severally illustrating them.

Apocrypha.

New Testament.

Illustrative works.

Parts of the New Testament, and works illustrating them.

Under each part the order is: Editions of the original texts chronologically arranged; — Versions, in the alphabetical order of the languages; — Illustrative works.

### 3. CONTENTS.

253. Arrange *contents* either in the order of the volumes or alphabetically by the titles of the articles.

#### *Alphabetical order.*

*Contents.* Argentile and Curan; a legendary drama, v. 2.  
 Art of painting, by Du Fresnoy, v. 3.  
 Caractacus; a dramatic poem, v. 2.  
 Chronological list of painters to 1689, v. 3.  
 Dryden's preface to his translation of Du Fresnoy, v. 3.  
 Elegies, v. 1.  
 Elfrida; a dramatic poem, v. 2.  
 English garden, The, v. 1.  
 Epitaphs and inscriptions, v. 1.  
 Essay on the meaning of the word angel, as used by St. Paul, v. 4.  
 Essays on English church music, v. 3.  
 Examination of the prophecy in Matthew 24th, v. 4.  
 Hymns and psalms, v. 1.  
 Musæus; a monody to the memory of Mr. Pope, v. 1.  
 Odes, v. 1.  
 Pygmalion; a lyrical scene, v. 2.  
 Religio clerici, v. 1.  
 Sappho; a lyrical drama, v. 2.  
 Sermons, v. 4.  
 Sonnets, v. 1.

#### *Volume order.*

*Contents.* Vol. **1.** Musæus, a monody to the memory of Mr. Pope.— Odes, sonnets, epitaphs and inscriptions, elegies.— The English garden.— Religio clerici.— Hymns and psalms. **2.** Elfrida, a dramatic poem.— Caractacus, a dramatic poem.— Sappho.— Argentile and Curan, a legendary drama.— Pygmalion, a lyrical scene. **3.** Du Fresnoy's art of painting.— Dryden's preface to his translation of Du Fresnoy.— Chronological list of painters to 1689.— Essays on English church music. **4.** Sermons.— Essay on the meaning of the word angel, as used by St. Paul.— Examination of the prophecy in Matthew 24th.

It is evident how much much more compendious the second method is. But there is no reason why an alphabetical "contents" should not be run into a single paragraph.

The titles of novels and plays contained in any collection ought to be entered in the main alphabet; it is difficult then to see the advantage of an alphabetical arrangement of the same titles under the collection. Many other collections are composed of works for which alphabetical order is no gain, because the words of their titles are not mnemonic words, and it is not worth while to take the trouble of arranging them; but there are others composed of both classes, in which such order is very convenient.

## 4. SUBJECTS.

254. Care must be taken not to mix two subjects together because their names are spelled in the same way.

Thus **Grace** before meals, **Grace** of body, **Grace** the musical term, and **Grace** the theological term, must be four distinct headings.

255. Under subject-headings group titles topically when it can be done, otherwise arrange them by the authors' names.

Alphabetical arrangement by authors' names is useful when a subject-entry is a substitute for a title-entry, but otherwise is as useless as it is inappropriate. If the author's name is known the book should be looked for under that, not under the subject; if it is not known, what good can an arrangement by authors do? Sometimes, if one has forgotten the Christian name of an author, it may be easier to find him under a subject than in a crowd of Smiths or Joneses or Müllers, and this use of a subject-heading is impaired by grouping or by chronological order; but such use is infrequent, and the main design of a subject-entry should not be subordinated to this side advantage.

It is even urged that it is harder to find a work treating of the subject in any special way among subdivisions than when there is only one alphabet, which is absurd. On the one hand one must look over a list of books embracing five or six distinct divisions of a subject and select from titles often ambiguous or provokingly uncommunicative those that seem likely to treat of the matter in the way desired. On the other plan he must run over five or six headings given by another man, and representing that man's ideas of classification, and decide under which of them the treatise he is in search of is likely to be put. Which system gives the least trouble and demands the least brain-work? Plainly the latter. In three cases out of four he can comprehend the system at a glance. And if in the fourth there is a doubt, and he is compelled after all to look over the whole list or several of the divisions, he is no worse off than if there were no divisions; the list is not any longer. The objection then to subdivisions is not real, but fanciful. The reader at first glance is frightened by the appearance of a system to be learned, and perversely regards it as a hindrance instead of an assistance. But if anyone has such a rooted aversion to subdivisions it is very easy for him to disregard them altogether, and read the list as if they were not there, leaving them to be of service to wiser men.

As the number of titles under each heading increases in number so does the opportunity and need of division. The first and most usual groups to be made are *Bibliography* and its companion *History*, and the "practical-form" groups *Dictionaries* and *Periodicals*. Under countries the first grouping will be *Description and Travels, History and Politics, Language and Literature*, followed by *Natural history*, etc. For examples of further subdivisions see the longer catalogues. It is not worth while in a printed catalogue to make very minute divisions. The object aimed at,—enabling the enquirer to find quickly the book that treats of the branch of the subject which he is interested in,—is attained if the mass of titles is broken up into sections containing from half a dozen to a score. Of course there are masses of titles which can not be so broken up because they all treat of the same subject in the same way, or at least show no difference of treatment that admits of classification. The general works on the Fine Arts in a library of 100,000 volumes may number 100 titles, even after *Periodicals* and *Dictionaries* have been set aside.

There is one objection to grouping,—that books can seldom be made to fill any classification exactly, their contents overrunning the classes, so that they must be entered in several places, or they will fail to be found under some of the subdivisions of which they treat. Thus in the chronological arrangement of *History*, whether we arrange by the first date, the average, or the last date of each work, the books cover periods of such various length that one can never get all that relates to one period together.

There is another objection,—that it is much harder to make a catalogue with subdivisions, which of course require a knowledge of the subject and examination of the books; and the difficulty increases in proportion to the number of the books and the minuteness of the divisions.

256. The subarrangement in groups will often be alphabetical by authors; but in groups or subjects of a historical character it should be chronological, the order being made clear by putting the dates first or by printing them in heavy-faced type.

Thus under countries the division *History* will be arranged according to the period treated of, the earliest first; so under *Description*, for England as seen by foreigners in the days of Elizabeth was a very different country from the England seen by Prince Pückler-Muskau in 1828, or satirized by Max O'Rell in 1883. So *Statistics* and *Literature*, and other divisions, should be treated when they are long enough.

257. When there are many cross-references classify them.

*Ex. Architecture.* See also *Arches*;—*Baths*;—*Bridges*;—*Cathedrals*;—*Fonts*;— [and many other things built];  
*also Carpentry*;—*Drawing*;—*Metal-work*;—*Painting*;— [and many other means or methods of building];  
*also Athens*;—*Berlin*;—*Boston*;—*Milan*;—*Rome*;—*Venice*;—*Verona*;— [and many other cities whose buildings are described];  
*also Arabia*;—*Assyria*;—*Egypt*;—*France*;—*Greece*;—*India*;—*Italy*;— [and many other countries whose architecture is described].

258. When the titles are numerous under a subject-heading divide them, but avoid subdivision.

It may not be best to adopt strictly the same method in the subdivisions under countries that was recommended for government publications. There are advantages in both the following plans. The second is the dictionary plan pure and simple; the first is a bit of classification introduced for special reasons into a dictionary catalogue, and perhaps out of place there. It is, however, the one which I have adopted for the catalogue of the Boston Athenæum.

[Name of Administration.  
country.] Agriculture.  
Antiquities.  
Architecture.  
Army.  
Art.  
Biography.  
Botany.  
Calendar.  
Ceremonies.  
Charities.  
Climate.  
Colonies.  
Commerce and Trade.  
Costume.  
Description and Travels.  
Ecclesiastical history.  
Education.  
Entomology.  
Finance.  
Folk-lore.  
Foreign relations.

[Name of Administration.  
country.] Agriculture.  
Antiquities.  
Architecture.  
Army.  
Art.  
Ballads and songs.  
Bibliography.  
Botany.  
Calendar.  
Ceremonies.  
Charities.  
Climate.  
Colonies.  
Commerce.  
Composition.  
Conversation and Phrases.  
Correspondence.  
Costume.  
Description and Travels.  
Dialects.  
Dialogues.

[Name of Geology.  
country.] Heraldry.  
Herpetology.  
History.  
    Bibliography.  
    General works.  
    Chronological arrange-  
    ment.  
Ichthyology.  
Industry.  
Language.  
    Bibliography.  
    General and miscellaneous  
    works.  
    Composition.  
    Conversation and Phrases.  
    Correspondence.  
    Dialects.  
    Dictionaries.  
    Epithets.  
    Etymology.  
    Exercises.  
    Grammar.  
    Historical grammars.  
    History.  
    Homonyms.  
    Pronunciation and spelling.  
    Prosody.  
    Readers (for foreign lan-  
    guages).  
    Rhymes.  
    Synonyms.  
Law.  
    Bibliography.  
    History.  
    General works.  
Literature.  
    General { Bibliography.  
            History (including  
            lives of authors).  
            Collections.  
            Manuals.  
            Selections for reading  
            and speaking.  
    Ballads and songs.  
    Dialogues.  
    Drama.  
    Eloquence or oratory.  
    Epigrams.  
    Epitaphs.  
    Essays.  
    Fables.  
    Fairy tales.  
    Fiction.  
    Legends.

[Name of Dictionaries.  
country.] Drama.  
Ecclesiastical history.  
Education.  
Eloquence or oratory.  
Entomology.  
Etymology.  
Epigrams.  
Epitaphs.  
Epithets.  
Exercises.  
Fables.  
Fairy tales.  
Fiction.  
Finance.  
Foreign relations.  
Geology.  
Grammar.  
Heraldry.  
Herpetology.  
History.  
    Bibliography.  
    General works.  
    Chronological arrange-  
    ment.  
Homonyms.  
Ichthyology.  
Language.  
    Bibliography.  
    History.  
    General and miscellaneous  
    works.  
Law.  
    Bibliography.  
    History.  
    General and miscellaneous  
    works.  
Legends.  
Letters.  
Literature.  
    Bibliography.  
    History.  
    General and miscellaneous  
    works.  
    Collections.  
Malacology.  
Manufactures.  
Medicine.  
Mineralogy.  
Money.  
Music.  
Names.  
Natural history.  
Navy.  
Naval history.

[Name of country.] Literature—Continued.  
 Letters.  
 Parodies.  
 Periodicals.  
 Poetical romances.  
 Poetry.  
 Popular literature.\*  
 Prose romances. †  
 Satire.  
 Sonnets.  
 Wit and humor.  
 Malacology.  
 Manufactures.  
 Medicine.  
 Mineralogy.  
 Money.  
 Music.  
 Names.  
 Natural history.  
 Navy.  
 Naval history.  
 Numismatics.  
 Ornithology.  
 Palaeontology.  
 Philosophy.  
 Politics.  
 Population.  
 Public works.  
 Registers.  
 Religion.  
 Sanitary affairs.  
 Science.  
 Social distinctions.  
 Social life, Manners and customs.  
 Social science.  
 Statistics.  
 Technology.  
 Theatre.  
 Theology.  
 Zoölogy.  
 Etc.

[Name of country.] Numismatics.  
 Ornithology.  
 Palaeontology.  
 Parodies.  
 Periodicals.  
 Philosophy.  
 Poetical romances.  
 Poetry.  
 Politics.  
 Popular literature.\*  
 Population.  
 Pronunciation.  
 Prose romances. †  
 Prosody.  
 Public works.  
 Registers.  
 Religion.  
 Rhymes.  
 Sanitary affairs.  
 Satire.  
 Science.  
 Social distinctions.  
 Social life, Manners and customs.  
 Social science.  
 Sonnets.  
 Spelling.  
 Statistics.  
 Synonyms.  
 Technology.  
 Theatre.  
 Theology.  
 Wit and humor.  
 Zoölogy.  
 Etc.

Note, however, that if the subordination under Language and Literature is objected to, it is very easy to make them independent headings in the main alphabet, having instead of

**Italy.** *Description.*  
*History.*  
*Language.*  
*Literature.*  
*Natural history.*

**Italian language.**  
**Italian literature.**  
**Italy.** *Description.*  
*History.*  
*Natural history.*

Of course different countries will require different divisions, e. g., *Ecclesiastical history, Mythology, Religion, Theology* will not often be required for the same coun-

\* Not meaning novels, but broadsides, chap-books, and the like, — the literature of the people in times past.

† Again not meaning novels, but the romances of chivalry, etc.



try. And often it will be expedient to combine those divisions in which there are very few titles into one more general; thus *Botany*, *Herpetology*, *Ichthyology*, *Zoölogy*, would join to give *Natural history* a respectable size, and *Geology*, *Mineralogy*, *Palæontology*, *Physical geography* would combine, or in very small countries all these would go together under *Description*. Under some countries other divisions will be required; in the list are given only those in actual use; but the arrangement is elastic and admits of new divisions whenever they are needed. In regard to a few (such as *Epitaphs*, *Fables*, *Names*, *Proverbs*) there is room for doubt whether they ought to be under countries; whether the subject cohesion is not much stronger than the national cohesion. Many others are not usually put here (as *Numismatics*, *Philosophy*, *Religion*, *Science*, *Theology*, *Zoölogy*). The former usage was to put under the country only its history, travels in it, and the general descriptive works; and books that treated of the Art, Architecture, Ballads, Botany, Drama, etc., of that land were put with the general works on Art, Architecture, etc. But the tendency of the dictionary catalogue is towards national classification; that is, in separating what relates to the parts of a subject, as is required by its *specific* principle, it necessarily brings together all that relates to a country in every aspect, as it would what relates to any other individual.

It may be asked (1) why the parts of *Natural history* are here separated and the parts of *Language* and *Literature* not; and (2) why we do not divide still more (following out the dictionary plan fully), so as to have divisions like *Liliaceæ*, *Cows*, *Horses*. As to (2), in a library catalogue of a million volumes it would no doubt be best to adopt rigidly this specific mode of entry for the larger countries; for a catalogue of one or two hundred thousand, arrangement in classes is as well suited to quick reference and avoids the loss of room occasioned by numerous headings. With few books minute division has a very incomplete appearance, specialties occurring only here and there, and most of the titles being those of general works. This may be compared to the division of a library into alcoves. One of from 10,000 to 20,000 volumes has an alcove for Natural History; from 20,000 to 50,000 it has alcoves for Botany and for Zoölogy; from 50,000 to 100,000 it has alcoves for Birds, Fishes, Insects, Mammals, Reptiles, but it must be either very large or very special before it allows to smaller divisions of Zoölogy separate apartments. On an expansive system it is easy to make new alcoves as they are wanted; a similar multiplication by fission is possible in the successively enlarging editions of a printed catalogue. A card catalogue, designed for continuous growth, should have more thorough division than can be put into print, because it must look into the future, while the printed catalogue has no future.

As to (1) I can only say that the divisions of *Language* seem to me too intimately connected to be dispersed in catalogues of the present size, but that those of *Literature* have a more substantive existence and ought to be separated sooner. A double subdivision, however, ought to be avoided. Under *Language* there should be only one alphabet. It is better to arrange

**Greece.** *Language.*

*Accents.*

*Dictionaries.*

*Ellipses.*

*Etymology.*

*Grammar.*

*History.*

*Particles.*

*Pleonasms.*

*Pronunciation.*

*Syntax.*

than *Dictionaries.*

*Etymology.*

*Grammar.*

*Accents.*

*Ellipses.*

*Particles.*

*Pleonasms.*

*Pronunciation.*

*Syntax.*

*History.*

Any subdivision of the groups under countries has been strongly opposed as being troublesome to make, useless, and even confusing, or as being an unlawful mixture of classed and dictionary cataloguing. But suppose you have four or five hundred

titles under **France**. *History*. Will you break them up into groups with such headings as *House of Bourbon, Revolution, Empire, Restoration*, etc., with references and other devices for those works which treat of several periods, all of which it must be confessed is a little formidable at first glance, or will you leave them in one undivided mass, so that he who wants to find the history of the last half of the 15th century must read through the 500 titles, perhaps, to find even one and certainly to find all? You would divide of course. It is true that grouping may mislead. The inquirer must still be careful to look in several places. The history of France during the ascendancy of the House of Valois is to be found not merely under that heading but in the comprehensive histories of the country. The inquirer may be a little less likely to think of this because the titles of these two groups are separated from the many other titles which have nothing to do specially or generally with the House of Valois, but if he does think of it he is greatly assisted by such segregation.

*J. Etc.*

259. In a supplement, catalogue the *whole* of a continued set, not merely the volumes received since the first catalogue.

*Ex.* If v. 1-4 are in the catalogue and v. 5-10 are received later, enter all 10 v. in the supplement. It takes no more room, and it is useless to make the reader look in two places to ascertain how much of the work the library has. But this should not be done when it will take up much space, as would often be the case with periodicals, owing to details of change of name, number of volumes missing, etc. Nor should Contents be repeated; it is enough to refer.

260. When there are many editions of a work under any subject-heading omit the titles and merely refer to the author-entry.

Much space may thus be saved at little inconvenience to the reader.

*Ex.* Gaul. CÆSAR, C. J. Commentarii [B.C. 58-49]. See Cæsar, C. J. (pp. 441, 442); here two lines do the work of forty.

261. Rare books.

American libraries and especially town libraries seldom have any books sufficiently rare to deserve great particularity of description. If for any reason it is thought necessary to give a minute account of a book or of a collection good models may be found in Trömel's *Biblioth. amér.*, Lpz., 1861, 8°, Stevens's *Historical nuggets*, Lond., 1862, 2 v. 16°, Weller's *Repertorium bibliographicum*, Nördlingen, 1864, 8°, Harris's *Biblioth. Amer. vetustissima*, N. Y., 1866, 8°, Tiele's *Mém. bibliog. sur les journaux des navig. néerlandaises*, Amst., 1867, 8°, and the titles of the rarer books in Sabin's *Dict. of books rel. to America*, N. Y., 1868, etc. For the convenience of those who have not these works at hand a few examples are given here.

**Leonardus de Utino or de Belluno.** Fl. Sermones aurei de sanctis. [*Colophon:*] Expliciūt Sermones aurei | de sanctis per totū annum q̄s | cōpilauit magister Leonar | dus de Vtino sacre theologie | doctor . . . | . . . Ad instantiam & cōplacentiā magnifice cōtatis | Vtinensis . . . | M. cccc. xlvj . . . | . . . | . . . | . . . | [Coloniæ per Ulr. Zell,] M. cccc. Lxxiiij. fº. Registrum (47) pp., (4) pp. blank, Tabula (1) p., (244) ll. In 2 coll. of 36 lines.

This copy has the leaves numbered in ms. and a Tabula prefixed to the 2d part by a contemporary hand. The work being very thick was probably in general bound in two parts and is rarely complete; Santander describes only the 1st part, the duc de la Vallière had only the 2d. The name of the printer, Zell, is found in only three or four of his numerous publications. This is shown to be his by the type, which is the same as that used in the *Sermones* of R. Caracciolus de Lizio issued in the same year. The present work went through 10 editions in 8 years. According to Graesse it is

probably the first book printed out of Italy which contains a line of Italian poetry, "Trenta foglie ha la rosa", at the end of the 1st part.

Brunet v. 1022, Graesse vi. ii. 232, Hain no. 16128.

(47 pp. means 47 unnumbered pages, ll. means leaves. Italicizing the *um* in *Registrum* signifies that those letters are expressed in the caption by a contraction which the printer of the catalogue has no type for.

**Huon de Bordeaux.** Les gestes et faictz | merueilleux du noble Huon de Bordeaux  
Per de France, Duc de Guyenne. Nounellement redige en bon | Francoys: et Im-  
prime nounellement a Paris pour Jean Bonfonds | . . . | . . . | [Woodcut] [Ending]  
Lequel liure & | hystoire a este mis de rime en prose | . . . | . . . | . . . | . . .  
lequel fut fait & parfait le vinte | neufiesme iour de Janvier. Lan | mil. cccc. liiii |  
. . . | . . . | . . . | . . . | . . . Imprime a Paris pour Jan | Bonfonds . . . | . . . n. d. 4<sup>o</sup>.  
(8), 264 ll. @ 40 lines. With 14 woodcuts in the text, and the printer's mark.

On the eighth leaf is written "Jehan Moynard me possidet 1557," which is probably not far from the date of publication. The 1st dated edition appeared in 1516. Brunet mentions two other editions before recording the present, one 1556, one undated. Sold, Essling 95 fr., Girard 199 fr.

## APPENDIX I.

### CONDENSED RULES FOR AN AUTHOR AND TITLE CATALOG.

PREPARED BY THE COÖPERATION COMMITTEE OF THE AMERICAN LIBRARY ASSOCIATION.<sup>1</sup>

#### ENTRY.

Books are to be entered under the :

- Surnames* of authors when ascertained, the abbreviation "*Anon.*" being added to the titles of anonymous works. (1a)
- Initials* of authors' names when these only are known, the last initial being put first. (1b)
- Pseudonyms* of the writers when the real names are not ascertained. (1c)
- Names of editors* of collections, each separate item to be at the same time sufficiently cataloged under its own heading. (1d)
- Names of countries, cities, societies, or other bodies* which are responsible for their publication. (1e)
- First word* (not an article or serial number) of the titles of periodicals and of anonymous books, the names of whose authors are not known. And a motto or the designation of a series may be neglected when it begins a title, and the entry may be made under the first word of the real title following. (1f)
- Commentaries* accompanying a text and *translations* are to be entered under the heading of the original work; but commentaries without the text under the name of the commentator. A book entitled "Commentary on . . ." and containing the text should be put under both. (1g)

<sup>1</sup> C. A. Cutter, S. H. Scudder, C. B. Tillinghast. Reprinted from the *Library journal*, 8: 251-254. The rules of the Library Association of the United Kingdom were printed in the *Library journal*, 6: 315-316. The Bodleian cataloging rules are given in the *Library journal*, 8: 298-301.

The *Bible*, or any part of it (including the Apocrypha), in any language, is to be entered under the word *Bible*. (1h)

The *Talmud* and *Koran* (and parts of them) are to be entered under those words; the *sacred books* of other religions are to be entered under the names by which they are generally known; references to be given from the names of editors, translators, etc. (1i)

The respondent or defender of an academical *thesis* is to be considered as the author, unless the work unequivocally appears to be the work of the praeses. (1j)

Books having *more than one author* to be entered under the one first named in the title with a reference from each of the others. (1k)

*Reports* of civil actions are to be entered under the name of the party to the suit which stands first on the title-page. Reports of crown and criminal proceedings are to be entered under the name of the defendant. Admiralty proceedings relating to vessels are to be put under the name of the vessel. (1l)

*Noblemen* are to be entered under their titles, unless the family name is decidedly better known. (1m)

*Ecclesiastical dignitaries*, unless popes or sovereigns, are to be entered under their surnames. (1n)

*Sovereigns* (other than Greek or Roman), *ruling princes*, *Oriental writers*, *popes*, *friars*, *persons canonized*, and all other persons known *only* by their first name, are to be entered under this first name. (1o)

*Married women*, and other persons who have *changed* their names, are to be put under the last well-known form. (1p)

A *pseudonym* may be used instead of the surname (and only a reference to the pseudonym made under the surname) when an author is much more known by his false than by his real name. In case of doubt use the real name. (1q)

A *society* is to be entered under the first word, not an article, of its corporate name, with references from any other name by which it is known, especially from the name of the place where its headquarters are established, if it is often called by that name. (1r)

*References*.—When an author has been known by more than one name, references should be inserted from the name or names not to be used as headings to the one used. (1s)

References are also to be made to the headings chosen:

from the titles of all novels and plays and of poems likely to be asked for by their titles; (1t)

from other striking titles; (1u)

from noticeable words in anonymous titles, especially from the names of subjects of anonymous biographies; (1v)

from the names of editors of periodicals, when the periodicals are generally called by the editor's name; (1w)

from the names of important translators (especially poetical translators) and commentators; (1x)

from the title of an ecclesiastical dignitary, when that, and not the family name, is used in the book catalogd; (1y  
and in other cases where a reference is needed to insure the ready finding of the book. (1z

## HEADINGS.

In the heading of titles, the names of authors are to be given *in full*, and in their *vernacular* form, except that the Latin form may be used when it is more generally known, the vernacular form being added in parentheses; except, also, that sovereigns and popes may be given in the English form. (2a

English and French surnames beginning with a *prefix* (except the French *de* and *d'*) are to be recorded under the prefix; in other languages under the word following; (2b

English *compound* surnames are to be entered under the last part of the name; foreign ones under the first part; (2c

Designations are to be added to *distinguish* writers of the *same name* from each other; (2d

Prefixes indicating the *rank* or *profession* of writers may be added in the heading, when they are part of the usual designation of the writers. (2e

Names of places to be given in the English form. When both an English and a vernacular form are used in English works, prefer the vernacular. (2f

## TITLES.

The title is to be an exact transcript of the title-page, neither amended, translated, nor in any way altered, except that mottoes, titles of authors, repetitions, and matter of any kind not essential, are to be *omitted*. Where great accuracy is desirable, omissions are to be indicated by three dots (...). The titles of books especially valuable for antiquity or rarity may be given in full, with all practicable precision. The phraseology and spelling, but not necessarily the punctuation, of the title are to be exactly copied. (3a

Any *additions* needed to make the title clear are to be supplied and inclosed by brackets. (3b

Initial *capitals* are to be given in *English*: (3c

to proper names of persons and personifications, places, bodies, noted events, and periods (each separate word not an article, conjunction, or preposition, may be capitalized in these cases); (3d

to adjectives and other derivatives from proper names when they have a direct reference to the person, place, etc., from which they are derived; (3e

to the first word of every sentence and of every quoted title; (3f

to titles of honor when standing instead of a proper name (*e. g.*, the Earl of Derby, but John Stanley, earl of Derby); (3g

- In *foreign* languages, according to the local usage; (3h)  
 In doubtful cases capitals are to be avoided. (3i)  
*Foreign languages*.—Titles in foreign characters may be transliterated.  
 The languages in which a book is written are to be stated when there are several, and the fact is not apparent from the title. (3j)  
 [For the A. L. A. transliteration report, see pp. 108-114.]

## IMPRINTS.

After the title are to be given, in the following order, those in [ ] being optional :—

- the *edition*; (4a)  
 the *place* of publication; (4b)  
 [and the *publisher's* name] (these three in the language of the title); (4c)  
 the *year* as given on the title-page, but in Arabic figures; (4d)  
 [the year of copyright or actual publication, if known to be different, in brackets, and preceded by c. or p. as the case may be]; (4e)  
 the number of *volumes*, or of pages if there is only one volume; (4f)  
 [the number of *maps*, portraits, or illustrations not included in the text]; (4g)  
 and either the approximate *size* designated by letter (see *Library journal*, 3: 19-20), or the exact size in centimeters; (4h)  
 the name of the *series* to which the book belongs is to be given in parentheses after the other imprint entries. (4i)

After the place of publication, the place of *printing* may be given if different. This is desirable only in rare and old books. (4j)

The *number of pages* is to be indicated by giving the last number of each paging, connecting the numbers by the sign +; the addition of unpagged matter may be shown by a +, or the number of pages ascertained by counting may be given in brackets. When there are more than three pagings, it is better to add them together and give the sum in brackets.

These imprint entries are to give the facts, whether ascertained from the book or from other sources; those which are usually taken from the title (edition, place, publisher's name, and series) should be in the language of the title, corrections and additions being inclosed in brackets. It is better to give the words, "maps," "portraits," etc., and the abbreviations for "volumes" and "pages," in English. (4k)

## CONTENTS, NOTES.

Notes (in English) and contents of volumes are to be given when necessary to properly describe the works. Both notes and lists of contents to be in a smaller type. (5a)

## MISCELLANEOUS.

A single *dash* or indent indicates the omission of the preceding heading; a subsequent dash or indent indicates the omission of a subordinate heading, or of a title. (6a)

- A dash connecting numbers signifies *to and including*; following a number it signifies *continuation*. (6b)
- A ? following a word or entry signifies *probably*. (6c)
- Brackets* inclose words added to titles or imprints or changed in form. (6d)
- Arabic *figures* are to be used rather than Roman; but small capitals may be used after the names of sovereigns, princes, and popes. (6e)
- A list of *abbreviations* to be used was given in the *Library journal*, 3: 16-20. (6f)

## ARRANGEMENT.

- The surname when used alone precedes the same name used with forenames; where the initials only of the forenames are given, they are to precede fully written forenames beginning with the same initials (*e. g.*, Brown; Brown, J.; Brown, J. L.; Brown, James). (7a)
- The prefixes M and Mc, S., St., Ste., Messrs., Mr., and Mrs., are to be arranged as if written in full, Mac, Sanctus, Saint, Sainte, Messieurs, Mister, and Mistress. (7b)
- The works of an author are to be arranged in the following order:—
1. Collected works. (7c)
  2. Partial collections. (7d)
  3. Single works, alphabetically by the first word of the title. (7e)
- The order of alphabeting is to be that of the English alphabet. (7f)
- The German *ae, oe, ue*, are *always* to be written *ä, ö, ü*, and arranged as *a, o, u*. (7g)
- Names of persons are to precede similar names of places, which in turn precede similar first words of titles. (7h)

## THE RULES OF THE ENGLISH LIBRARY ASSOCIATION.

The cataloguing rules of the Library Association of the United Kingdom, as revised in 1883, and published in the *Library Chronicle* of February, 1885, differ from the A. L. A. rules in the following points:

1. The order of the imprint is to be: edition, number of volumes, if only one volume, the number of pages, the number of separate illustrations, maps, or portraits, the size, the place of publication, the place of printing when different from that of publication, the publisher's name, and the year.
2. All anonymous works to have the abbreviation "Anon." added.
3. Entry under the chief subject-word of the titles of anonymous books, with a cross-reference, where advisable, under any other noticeable word.
4. Service and Prayer books used by any religious community are to be placed under the head of Liturgies, with a subhead of the religious community.
5. Names of translators, commentators, editors, and preface writers, if they do not occur in the title-page, may be added within square brackets, a cross-reference being made in each case.

6. It should be noticed that sometimes the respondent and defender of a thesis are joint authors.

7. All persons generally known by a forename are to be so entered, the English form being used in the case of sovereigns, popes, ruling princes, Oriental writers, friars, and persons canonized.

[This is like the A. L. A., but differently expressed.]

8. [References are required to be always made to the first word under which a society is entered] from the name of the place where its headquarters are established.

9. Individual works to be arranged under an author in alphabetical order of titles, under the first word, not an article or a preposition having the meaning of "concerning."

10. The German ä, ö, ü, are to be arranged as if written out in full — ae, oe, ue.

#### THE BODLEIAN LIBRARY RULES.

The Bodleian rules differ from the A. L. A. in the following points\*:

1. All omissions to be indicated by a group of three dots (...). The name of the author or editor, if it occur on the title-page in the same form as in the heading, may be omitted *if no ambiguity be occasioned thereby*.

3. Does not capitalize titles of honor when standing instead of a proper name.

6. Puts number of volumes before place of publication. Does not give number of pages, maps, etc. In the case of books of the 15th and 16th centuries or of special value or rarity, the names of the publisher and printer are to be added after the place.

Books are to be entered:

10. Under the surnames of authors, when stated on the title-page or otherwise certainly known, followed by the forename and other necessary prefixes in round brackets.

11. When only the initials or pseudonym of an author occur in the book, it is to be regarded for the purpose of headings as anonymous; and a cross-reference is to be made from the initials or pseudonym to the first heading, the last initial being placed first, followed by the others in round brackets.

12. Under the pseudonyms of the writers, unless the book be already entered under two headings, in which case a cross-reference is to be made from the pseudonym to the first heading.

13. Under the names of editors of collections, and under the catch-titles of such collections; the parts are to be at the same time sufficiently catalogued under their own headings.

15. Under the chief word or words of the titles of periodicals.

16. Under the first striking word or words of the titles of anonymous

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\* It will be seen in several cases that, unlike the A. L. A. rules, they are designed for a library that has no subject catalogue.



works, with a cross-reference, where advisable, from any other noticeable word or catch-title. If the name of a writer occur in a work but not on the title-page, the work is also to be regarded for the purpose of headings as anonymous.

17. Commentaries with the text, editions of the text, and translations are to be entered (1) under the heading of the original work, and (2) under the name of the commentator, editor, or translator; commentaries without the text are to be entered under the same two headings, the second being placed first.

18. Editions of the entire Bible, with or without the Apocrypha, are to be entered under the word *Bible*: editions of parts of the Bible comprising more than one book under the words *Testament (Old)*, *Apocrypha*, *Testament (New)*, or lesser divisions such as *Pentateuch*, *Historical books*, *Hagiographa*, *Prophets*, *Gospels*, *Paul the apostle*, *Epistles (General)*.

21. Service and prayer books of the Church of England are to be entered under the names by which they are commonly known, such as *Prayer (Book of Common)*, *Baptism (Order of)*, *Communion (Holy)*, etc.: those of the Church of Rome in like manner under *Missal*, *Breviary*, *Hours*, etc., with a subheading of the use. Service-books of other religious communities are to be entered under the head of *Liturgies*, with a subheading of the religious community.

22. Separate musical compositions, accompanied by words, are to be entered under the names of the authors and translators of the words (unless these are taken from the Bible or a public service-book) as well as under those of the authors and editors of the music.

24. In the case of an academical thesis the *praeses* is to be considered as the author, unless the work unequivocally appears to be the work of the respondent or defender.

26. Catalogues are to be entered under the name of the compiler; also, as circumstances require, under the names of one or more of the institutions or persons now or formerly owning the collection, and, where desirable, under the name of the collection itself.

32. English and French surnames beginning with a prefix or prefixes are to be recorded under the first prefix, and surnames in other languages under the word following the last prefix—except that French names beginning with *de* or *d'* are to be entered under the word following *de* or *d'*.

33. English compound surnames, not connected by an hyphen, are to be entered under the last part of the names [A. L. A.— under first part]: foreign ones, with or without hyphens, under the entire compound name, cross-references being given in all instances.

35. A society is to be entered under the leading word or words of its corporate name.

37. Dashes or asterisks in names and titles are to precede letters of the alphabet.

39. The works of an author, and other books capable of similar treatment, are to be arranged in the following order, an index or conspectus of the entire article being prefixed when expedient :

(1) General cross-references.

(2) Collections of *all the works* of the author *in the original language*, whether including or excluding fragments, and whether with or without translations or commentaries.

(a) Dated editions in chronological order.

(b) Editions without date and without conjecturally supplied date ; but if known to be of the 15th century they are to precede the dated editions.

But new editions of a work by the same editor are to succeed the first entry of the edition.

(3) *Translations* without the text, of collected works, in alphabetical order of languages, cross-references being inserted in this series to all editions which contain the original text as well as a translation. Polyglot editions are to precede all others.

(4) *Commentaries* without the text, on collected works, in chronological order. Scholia are to precede all other commentaries.

(5) Selections from collected works.

(6) Collections of *two or more works* of the author, in alphabetical order of the general title of the collection ; or, if there be none, of the first work of the collection. In special cases entries which would in strictness fall under this division may be placed in the succeeding paragraph, with a cross-reference.

(7) *Separate works*, or entire parts of a separate work, in chronological order of the first issues of the works ; in any difficult cases an alphabetical or other special arrangement is to be made.

(8) *Fragments* of the author ; but when a work exists only in fragments it may be entered under preceding paragraphs.

(9) (a) Lexicons, (b) Indexes and concordances.

(10) Dissertations, treatises, imitations, etc., which do not fall under preceding heads, in chronological order.

(11) Biographies.

(12) Bibliographies.

N. B. The principles of arrangement in the preceding paragraphs are to be used where applicable, in other articles.

40. Biographies are to be entered under the subjects of them, as well as under the writers.

41. The order of alphabetization is to be that of the English alphabet, except that, in general, I and U before a vowel are to be arranged as J and V, and J and V before a consonant as I and U, with such cross-references as may be necessary.

42. Headings composed of more than one separate word are not to be regarded for purposes of arrangement as a single word.

45. The German *ä, ö, ü* are to be arranged as if written out in full, *ae, oe, ue*.

46. Arabic figures are to be used rather than Roman; but Roman figures may be used after the names of ruling princes and popes, or to designate the number of a volume or chapter when followed by a page [or division] number in Arabic figures.

50. Word-books, grammars, and alphabets are to be entered under the names of the languages to which they relate, as well as under the names of their compilers and editors — except that, where a word-book relates to two languages, or dialects, of which one is modern literary English, no separate entry needs be made in respect of the latter.

51. Long and important articles are to have an index prefixed, and subheadings may be added to the main heading in the same line, for convenience of reference.

52. Gives a list of 28 abbreviations allowable in ordinary entries.

53. The general rule regulating the use of brackets is that round brackets include notes derived from the work itself, while square brackets include notes of which the matter or form is independent of the work.

54. Single sermons are to have a note of the text added.

#### MR. DEWEY'S RULES FOR A CARD CATALOGUE.

Mr. Dewey's Rules for a card catalogue, printed in No. 2 of the *Library notes*, pp. 111–124, and reprinted as Columbia catalog rules, Boston, 1888, and again as Library School rules, Boston, 1889, "except for the enlargements, differ from the A. L. A. rules," he says, "only in the following points:

We enter always under real name, omitting the exception that some books may go under pseudonyms. [*Not* Eliot, G., *but* Lewes or Cross.] (1e)

We follow the rule recommended as best in Cutter's rules No. 40, putting under the name of the place local and municipal societies, *though the corporate name may not begin with that word*. (1s)

We give cities in their vernacular form instead of in English. [*Wien, not* Vienna.] (2f)

We do not capitalize common nouns in German, but follow the rule of the Library of Congress. [*Wahrheit und dichtung*.] (5m)

We give place and date at the end of the imprint entries instead of after edition, thus following the L. A. U. K. and Bodleian rules, the A. L. A. minority report, and the Library of Congress in putting those most important items in the most prominent place, instead of burying them back of minor items.

We give edition in English rather than in the language of the title, [*Ed. 2, not* 2<sup>e</sup> *Aufl.*] (4c)

We use Arabic figures for all numerals, unless Roman are used on the title after names of rulers and popes." [Charles 1, Leo 13.] (9b)

## APPENDIX II.

## REPORT OF THE TRANSLITERATION COMMITTEE.

[See § 36. This Report was made to the American Library Association in 1885, and printed in the Proceedings of the Lake George Conference, and in the *Library journal*, 10: 302-8.]

In determining the principles of transliteration it must be remembered that a catalogue is not a learned treatise intended for special scholars, and bound to an erudite consistency, at whatever cost of convenience. It is simply a key to open the doors of knowledge to a partly ignorant and partly learned public, and it is very important that such a key should turn easily. A good catalogue, therefore, will be a compromise between the claims of learning and logic on the one hand, and of ignorance, error, and custom on the other. Speaking generally, that form of name must be chosen with which people now are, *and in the future will be*, most familiar. This reference to the future is important. The catalogue must not be in advance of its age; but, on the other hand, it will not be well that it should be behind the next generation. If, therefore, there is an evident current of progress in any direction the makers of the catalogue will do well to be a little before the present practice, in the hope that the world will soon catch up with them, not to pass them before the catalogue itself has been superseded by another. The larger the catalogue, therefore, and the less likely to be soon reprinted, the more may it venture to be ahead of the times. Nevertheless the maker will do well to remember that the future is very uncertain.

One evident current of progress there is,—in favor of adopting the continental value of the vowels, representing the *ou* sound, for instance, not by *ou* nor by *oo* (as does Dr. Thomas), but by *u*; writing, therefore, Butan, not Boutan, nor Bootan, Turgenef and not Tourgueneff; using also *a* and not *ah* for the sound of *a* in father, papa (I speak as a New Englander); using the *i* for the English *e* sound; and giving what are unfortunately called the corresponding short sounds by doubling the following consonant; thus Nānā would be spelt with one *n*, but Nanny with two. This tendency, which has been gathering strength for some time, has at last received the sanction of an influential body, the Royal Geographical Society, and can be followed with safety.

The following notes are taken mostly from Mr. Heilprin's articles in the *Nation* :

1. For ancient *Greek* names use the Latin forms, *e. g.*, Homerus not Homeros, Plato not Platon, Philippus not Philippos. But where two forms are in common use choose that which is nearest the Greek.

2. For *Egyptian* names known to us through the Greek, both the Greek and the Egyptian form (as Cheops and Shufu) should be given, with a reference from the one which is not chosen for the main entry.

3. *Biblical* names are to be written as we find them in the English Bible, and the names of post-Biblical Jews, if derived from the Scriptures, should retain their Anglicized form. On the other hand, a strict transliteration is demanded of rabbinical and other more or less pure Hebrew names which are not taken from Scriptures, and therefore have no popular English forms, to which, again, there is an exception in the case of a few celebrated Jewish authors, as Maimonides, where an un-Hebrew form has been fully adopted in English literature.

East *Indian* names have such long accepted forms that it might well be doubted whether it will do to use any others. Cashmere, Mooltan, Jellaleddin, Punjaub, have taken their places in literature and in the popular mind. Nevertheless, as the better system which writes Kashmir, Multan, Jalal ud Din, Panjab, is now adopted in most histories, in all official documents, among others in Hunter's great statistical dictionary of Bengal, it is evident that it is the coming method, and, in accordance with the

principles already laid down, we are inclined to recommend this spelling rather than the clumsy English fashion of the last generation.

All other *Asiatic* and *African* names should be transliterated according to the rules of the Royal Geographical Society, which we quote here from their Proceedings for August, 1885 (pp. 535, 536).

The Council of the Royal Geographical Society have adopted the following rules for such geographical names as are not, in the countries to which they belong, written in the Roman character. These rules are identical with those adopted for the Admiralty charts, and will henceforth be used in all publications of the society:—

1. No change will be made in the orthography of foreign names in countries which use Roman letters: thus, Spanish, Portuguese, Dutch, etc., names will be spelt as by the respective nations.

2. Neither will any change be made in the spelling of such names in languages which are not written in Roman character as have become by long usage familiar to English readers: thus, Calcutta, Cutch, Celebes, Mecca, etc., will be retained in their present form.

3. The true sound of the word, as locally pronounced, will be taken as the basis of the spelling.

4. An approximation, however, to the sound is alone aimed at. A system which would attempt to represent the more delicate inflections of sound and accent would be so complicated as only to defeat itself.

5. The broad features of the system are, that vowels are pronounced as in Italian and consonants as in English.

6. One accent only is used — the acute — to denote the syllable on which stress is laid.

7. Every letter is pronounced. When two vowels come together each one is sounded, though the result, when spoken quickly, is sometimes scarcely to be distinguished from a single sound, as in *ai*, *au*, *ei*.

8. Indian names are accepted as spelt in Hunter's *Gazetteer*.

The amplification of the rules is given below :

Letters.	Pronunciation and remarks.	Examples.	Letters.	Pronunciation and remarks.	Examples.
a	<i>ah</i> , <i>a</i> as in <i>father</i> .....	Java, Banána.	ei	is the sound of the two Italian vowels, but is frequently slurred over, when it is scarcely to be distinguished from <i>ey</i> in the English <i>they</i> .	Beirút, Beilút.
e	<i>eh</i> , <i>e</i> as in <i>benefit</i> .....	Tel-el-Kebir, Olé-leh, Yezo, Medina, Levúka, Peru.	b	English <i>b</i> .	
i	English <i>e</i> ; <i>i</i> as in <i>ra-vine</i> ; the sound of <i>ee</i> in <i>beet</i> . Thus, not <i>Feejee</i> , but	Fiji, Hindi.	c	is always soft, but is so nearly the sound of <i>s</i> that it should be seldom used. (If <i>Celebes</i> were not already recognized it would be written <i>Selebes</i> .)	Celebes.
o	<i>o</i> as in <i>note</i> .....	Tokio.	ch	is always soft as in <i>church</i> .	Chingchin.
u	long <i>u</i> , as in <i>flute</i> ; the sound of <i>oo</i> in <i>boat</i> . Thus, not <i>Zooloo</i> , but	Zulu, Sumatra.	d	English <i>d</i> .	
	All vowels are shortened in sound by doubling the following consonant.	Yarra, Tanna, Mecca, Jidda, Bonny.	f	English <i>f</i> . <i>ph</i> should not be used for the sound of <i>f</i> . Thus, not <i>Hai-phong</i> but	Haifong, Nafa, Galápagos.
	Doubling of a vowel is only necessary where there is a distinct repetition of the single sound.	Nuultá, Oosima.	g	is always hard. (Soft <i>g</i> is given by <i>j</i> .)	
ai	English <i>i</i> as in <i>ice</i> .....	Shanghai.	h	is always pronounced when inserted.	
au	<i>ow</i> as in <i>how</i> .	Fuchau.	i	English <i>j</i> . <i>Dj</i> should never be put for this sound.	Japan, Jinchuen
ao	Thus not <i>foochow</i> , but is slightly different from above.	Macao.			

Letters.	Pronunciation and remarks.	Examples.	Letters.	Pronunciation and remarks.	Examples.	
k	English <i>k</i> . It should always be put for the hard <i>c</i> .		r	} as in English.		
kh	Thus, not <i>Corea</i> , but the Oriental guttural	Korea.	s		} is always a consonant, as in <i>yard</i> , and therefore should never be used as a terminal, <i>i ore</i> being substituted.	Sawákin.
gh	is another guttural, as in the Turkish.	Khan.	t			
		Dagh, Ghazi.	v			
i	} as in English.		w			
m			x			
ng	has two separate sounds, the one hard as in the English word <i>finger</i> , the other as in <i>singer</i> . As these two sounds are rarely employed in the same locality, no attempt is made to distinguish between them.		y			
p	as in English.		z	English <i>z</i> . . . . .	Mikindáni.	
q	should never be employed; <i>qu</i> is given as <i>kw</i> .	Kwangtung.		Accents should not generally be used, but when there is a very decided emphatic syllable or stress, which affects the sound of the word, it should be marked by an <i>acute</i> accent.	Kwale. Zulu. Tongatábu, Galápagos, Paláwan, Saráwak.	

A few points need to be emphasized. Of course the consonantal sound in *itch* should never be expressed in transliteration by the Polish *cz*, nor by the German *tseh*. *Tch* has been much used for this sound; but the *t* is hardly necessary if, as the Geographical Society recommend, *ch* is always used with this sound only and never with the sound *sh*. Of course there is no reason why *ch* should be used in foreign names with the sound *sh* any more than *j* with the sound *zh*. All that was needed to prevent ambiguity was for some competent authority to make a rule; and these rules of the Geographical Society will no doubt soon be copied into all manuals and followed by the majority. In this connection we express our regret that a new edition of Dr. Thomas's excellent Dictionary of Biography continues to give his support to what we believe is an obsolescent system of transliteration.

Nor should the consonantal sound in *judge* be rendered by the English *dj*, nor the French *dj*, nor the German *dsch*, but by *j* alone. Likewise the consonantal sound in *she* is not to be written after the French style, *ch*, or as the Germans do, *sch*. The sound which the French transliterate by *j* we must express by *zh* (*e. g.*, Nizhni Novgorod). *Tz* is best to use in Semitic and Slavic names, and *ts* in Japanese and Chinese. For the Semitic "yod" *y* is the proper equivalent, and not the German *j*. But after a consonant in the same syllable it is usual to change the *y* to *i* (Biela not Byela), and in Russian names *ai*, *ei*, *oi*, *ui* are used instead of *ay*, *ey*, *oy*, *uy* (Alexei not Alexey). After *i* the *y* is dropped (Dobni not Dobui). *W* is to be used rather than *i* in Arabic names (*e. g.*, Moawiyah). But the Russian, Serb, Bulgarian, and Wallach contain no such sound or letter as *w*, and we must write Paskevitch, Vasilii, not as do the Germans, Paskevitch, Wasilli. In the last syllable of names of places (Azov, Kiev) *ev* and *ov* are to be used, because the Russians used the corresponding letter, though they pronounce *ef* and *of* (in the nominative cases). But in the last syllable of family names, similarly pronounced, *of* and *ef* may be used, because the Russians sign their names *off* and *eff* when using Roman characters. The last *f*, which they use, may be omitted as being plainly not required to express the sound, and not corresponding to the Russian character. *Kh* represents the full guttural, which the Germans make *ch* and the Spanish *j* in Slavic and Oriental names. *H* answers to the softer guttural as well as to the Hebrew *he*. *K* answers to the Semitic *Kaph* and *Koph*.

The use of *ei* for the sound of *a* in fate, *ea* in great, *ai* in trait, is not altogether satisfactory. It is not easy to see why *e* was not used to represent this sound, and

the short *e*, like the short *a*, *i*, *o*, and *u*, indicated by doubling the following consonant, as Yeddo, Meddina.

The general rule, then, is to use the consonants with their English value, the vowels with their continental, or, to speak more exactly, their German and Italian value, for the French value of *u* should never be used, and the short French *a* requires of us a doubled consonant after it. Their *ou* and our *oo* is quite unnecessary to express the sound of the last syllable of Timbuctu or Khartum.

C: A. CUTTER.

C. B. TILLINGHAST.

W: C. LANE.

MICHAEL HEILPRIN.

Professor Toy, of Harvard University, furnished to the committee a transliteration table for Semitic languages, Professor Lanman, of the same University, one for Sanskrit, and Mr. Heilprin, of the committee, one for Russian.

Professor LANMAN remarked on his table:

1. It will be observed that each of the five rows numbered 1 to 5 consists of five letters; the second and fourth in each, *i. e.*, the aspirates, are often written, especially in older works, thus, *k', g', c', j', t', d', t', d', p', b'*; that is, the rough breathing takes the place of the *h*.

2. Write long vowels with a macron, thus, *ā, ī, ū, r̄*, and not with a circumflex.

3. Wherever you find the combination *r̄i*, with a dot under the *r*, reduce it to simple *r*, since it is a simple unitary sound.

4. The palatals (row 2) are often written by means of the gutturals and an accent: thus, we find *k' k'h g' g'h*;

for *c ch j jh*

and in some German books *c* (which has the sound of *ch* in *church*) is written *tsch*, and *j* (= *j* in *judge*) in like manner *dsch*. Further, *c* and *ch* are written in some English works as *ch* and *ech*, a useless waste of labor.

5. When the third palatal is written by *g*, it is common among the Germans to write the first semi-vowel by *j*. The last semi-vowel is often written *w* (instead of *v*).

6. The transliteration of the *first two sibilants* is very fluctuating. My *ç*, is written *ç* by Monier Williams in his dictionary.

The second sibilant is often written *sh*, sometimes *š*, by me as *ş*, like the other linguals.

7. Finally an *s* at the end of a Sanskrit word is converted into an aspiration called *risarga*, and written thus *ḥ*, and in transliteration is written in this manner, *h*. The nasality of a vowel is marked by *ñ* or *m̄* which appears in the Sanskrit as a dot above the body of the consonant.

For a brief and lucid discussion of these matters and a defense of the system of Professor Whitney, of Yale, which is followed in his grammar and in Lanman's Reader, see The Proceedings of the American Oriental Society, October, 1880, p. xvii.

Vowels		Sanskrit.		Standard system of transliteration of the Sanskrit alphabet.			
Initial	Non-initial	Consonants		sonant	sonant aspirate	nasal	
अ	अ	क	ख	ग	घ	ङ	gutturals 1
आ	आ	क	ख	ग	घ	ङ	
इ	इ	च	छ	ज	झ	ञ	palatals 2
ई	ई	च	छ	ज	झ	ञ	
उ	उ	ट	ठ	ड	ढ	ण	linguals 3
ऊ	ऊ	ट	ठ	ड	ढ	ण	
ए	ए	त	थ	द	ध	न	dentals 4
ऐ	ऐ	त	थ	द	ध	न	
ओ	ओ	प	फ	ब	भ	म	labials 5
औ	औ	प	फ	ब	भ	म	
		य	र	ल	व		semi-vowels
		य	र	ल	व		
		श	ष	स	ह		three sibilants and aspiration
		श	ष	स	ह		

\* Unless some other non-initial vowel is written, short a is always implied



<u>Arabic</u>	<u>Hebrew</u>	<u>Syriac</u>	<u>Chaldean</u>	<u>English</u>
ا	א	ܐ	ܐ	
ب	ב	ܒ	ܒ	b
ت	ת	ܬ	ܬ	t
ث	ث	ܬ	ܬ	ṯ (th in <u>thin</u> )
ج (ج)	ג (ג)	ܓ (ܓ)	ܓ (ܓ)	j in Arab. <i>elusion of</i>
ح	ח	ܚ	ܚ	ḥ
خ	ך	ܚ	ܚ	ḫ
د	ד	ܕ	ܕ	d
ذ	ذ	ܕ	ܕ	ḏ (th in <u>thin</u> )
ر	ר	ܪ	ܪ	r
ز	ז	ܙ	ܙ	z
س	ש	ܫ	ܫ	s
ش	ש	ܫ	ܫ	š (s sh)
ص	שׁ (שׁ)	ܫ	ܫ	ṣ
ض	שׂ (שׂ)	ܫ	ܫ	ḍ
ط	ט	ܬ	ܬ	t
ظ	ظ	ܬ	ܬ	ṭ
ع	ע	ܥ	ܥ	e
غ	ע	ܥ	ܥ	g
ف	פ (פ)	ܦ	ܦ (פ) ܦ (פ)	f (+Syriac Heb. פ or ֿ)
ق	ק	ܩ	ܩ	q
ك	כ (ך)	ܚ	ܚ	k
ل	ל	ܠ	ܠ	l
م	מ (ם)	ܡ	ܡ	m
ن	נ (ן)	ܢ	ܢ	n
ه	ה	ܚ	ܚ	h
و	ו	ܘ	ܘ	w
ي	י	ܝ	ܝ	y

аи, ai (Аи́ай).

В, <sup>(Khar'kov).</sup> v (i in the termination of family names (become so and by the Russians <sup>above</sup> khimistai), f (S'ortshakof)).

Г, generally g; in foreign words, h (Hauts); in adj. sing. m., v (Russkov, of the Russian...).

Е, е, at the beginning of words, ye (Yekaterinoblast, Yeuropa); in the middle, e (...Turgeneof), regardless of the varying pronunciation; after vowels, ye (...Krasnoye).

Ж, zh (Nizhni, not Nijni; Voronezh).

и, i (not ee; Nizhni).

ий, i (Khukovski, not Khukovsky or Khukovskiy; Vasili).

О, o, even when unaccented and pronounced o (Lomonosoff); ой, oi (Solovoi, Solerovoi).

С, s (Vasili, not Vassili).

СС, ss (Rossiya, Russi).

У, u, not oo or ou (Tula, Uglitsh).

уи, ui (Shuisti).

Х, kh (Khar'kov, Kherson).

Ц, tz (Tzarina).

Ч, tch (Tchernak, Uglitch; Parlovitch).

Щ, shtch (Shtchepof).

Ъ not to be rendered (Berg, not Bergg).

Ы, y (yazyk)

Ый, y (tcherny)

Ь v, if to be rendered at all (Segodv, denv).

Ѣ, ye (myerd); after consonants, at the beginning of words, ie (viestienik).

Ю, yu (yug); " " " " " " " " iu (Riumin).

Я, ya (Annya); " " " " " " " " ia (Riiazan).

## APPENDIX III.

## REPORT ON BOOK SIZES.

A Special Committee on Book Sizes of the American Library Association reported (*Library journal*, 3: 19, 20) the following rule:

Give the outside height in centimeters, using fractions (decimals) where extreme accuracy is desired. For books of special forms, prefix sq., ob., or nar., to indicate square, oblong, or narrow, or else give the actual width after the height. Add a small "h" to the figures giving the height, except when followed by the width. In the latter case connect height and width with the ordinary symbol  $\times$ , always giving the height first. If fractions are not used, give the first centimeter above, *e. g.*, all books between 18 and 19 mark 19<sup>h</sup>, because they fall in the 19th centimeter. For the width, measure the board from the hinge to the edge, not including the round. If desirable to give the size of the paper or letter-press, prefix the measurement with p(aper) or t(ype), including in the type neither folio nor signature lines.

For those preferring to use the common designations, the following rule was unanimously recommended:

Designate each size by its initial letter or letters (followed, if preferred by the cataloguer, by its final letter "o," superior "°") assigning the size by the following table, and prefixing sq., ob., nar., if the books be square, oblong, or narrow. Give the exact measurement of all size-curiosities, whether very large or very small.

Numerical symbol formerly used.	Abbreviation to be used.	Limit of out- side height, centimeters.
48°	Fe	10
32°	Tt	12.5
24°	T	15
16°	S	17.5
12°	D	20
8°	O	25
4°	Q	30
f°	F	40
"	F <sup>6</sup>	50
"	F <sup>6</sup>	60
"	F <sup>7</sup>	70
"	etc.	etc.

Any cataloguer desiring to use the term E (18°) may do so by calling the smaller S (16°). This causes no confusion, for either E or S is between 15 and 17½ cm. in height. Books from 20 to 40 cm. high may be called sm. Q, Q, and l. Q when of the square form, but O, l. O, and F, or sm. F, when of the ordinary form. Books smaller than 20 cm., and of the quarto form, are marked sq. D, etc. \* \* \*

The plan of giving the height in centimeters has the advantage that, once stated, it will never be forgotten. By it the size is more easily

determined, more quickly recorded, much more definite in its description, and, most important of all, is understood by all users of catalogues after the first time, while the other systems are intelligible only to those familiar with books. The committee therefore recommends the plan of *indicating the size by giving the size.*

#### APPENDIX IV.

##### MR. EDMANDS ON ALPHABETICAL ORDER.

Mr. J. Edmands, in "Rules for alphabeting," read at the meeting of the American Library Association in August, 1887, and published in the *Library journal*, 12: 326-341, discussed the subject carefully. A committee of the Association was directed to prepare a code of rules, to be reported in the *Library journal*; for their report see 14: 273-274. Their code coincides with mine (§§ 214-239), except (1) that they adopt my former order, "person, place, title, subject (except person and place), form," and not the present rule (§ 214), "person, place, followed by subject (except person and place), form and title," an arrangement which probably was not proposed to the committee; and (2) that when two or more names are spelled exactly alike except for the umlaut in names in which the German ü, ö, or ü may occur, the committee put all the names having the umlaut last, *e. g.*, all the Müllers after the Mullers. I arrange by the forenames.

Mr. Edmands correctly states as the principle of alphabeting "*Something follows nothing* ; or, conversely, *Nothing before something* ; thus in

Art of living	In clover
Arthur	Ineas

the *art*, in the first case, and the *in*, in the second, are followed by a space, *i. e.*, by *nothing*, and so precede the single word in which the *t* and the *n* are followed by a letter; *i. e.*, by *something*."

His Rules agree with those stated or implied in § 214 and following sections, with three exceptions. The first is this:

"A word used independently as a subject heading should precede the same word used in connection with another. And if this word is coupled with another word to form a compound subject heading, it should follow the simple heading. And if this word used as a simple heading is also used a substantiv to form a different subject heading, and is also used adjectivly before a noun, the substantiv use should precede the adjectiv use. And so we hav this order:

Art  
 Art and artists  
 Art of conversation  
 Art amateur

"The reasons for it are clear and strong. A substantiv should precede an adjectiv, as being the more important word, and as being less closely connected with the following than an adjectiv. In uttering the frases Art applied to industry, Art of conversation, there is a perceptible suspension of the voice after the word Art, which does not occur in the case of Art journal, art amateur."

The reason is not strong enough to justify interfering with the alphabetical order, which demands that amateur shall precede and. It is needless to compel the searcher to stop and think whether the word "art" in the phrase he is hunting for is a noun

or an adjective; indeed, it is not only a useless refinement, but positively dangerous, as likely occasionally to lead him to overlook an entry which is out of its alphabetical order.

The same objection applies to the practice of some cataloguers of putting the plural immediately after the singular, even when the alphabet demands that it should precede (as Charities, Charity), or when many entries might come between (as between Bank and Banks). This practice Mr. Edmands condemns.

The second exception is this:

“A single full name should precede a double initial, i. e., a surname with one Christian name should stand before the same surname with two Christian names; thus,

John,	not J. M.,
J. M.	John.

This plainly contradicts the principle “nothing before something.” A period is too trifling a matter to arrange by, and neglecting that

J followed by nothing	J
should precede J followed by o,	John.

The third exception is this:

A book written by a single author should precede one written by him and another.

(See the argument in the note to § 240.)

The rules which agree are in substance as follows:

*New.* Titles with the initial word New used as a proper adjective followed by a common noun, and those in which it forms a part of a compound place name should be arranged in one series, alphabetizing by the last part. (New Amsterdam, new boat, New Canaan, new life.) Single words beginning with new, whether names of persons, places, or things, should be arranged in a following alphabetical series.

The *hyphen* is best disregarded, words connected by it being arranged as two words.

If an *article*, which belongs before a word used as a heading, is inserted after it, it is not to be taken account of in alphabetizing.

The *plural* in s should follow the singular. The *possessive* case singular should follow the singular and precede the plural in s. The sequence, however, may not in either case be immediate. Several entries may intervene. Plurals in ies of words ending in y should precede the singular, tho not necessarily in immediate connection.

*Common and proper nouns.* In the case of words used sometimes as common and sometimes as proper nouns, the true order is person, place, and thing.

*Surnames.* Whenever a single name. Charles, Henry, William, is used as the sole designation of a person, this should precede the same word used as a surname. If several ranks are represented by one name, precedence should be given to those bearing the highest rank in this order, pope, emperor, king, noble, saint. If these represent different nationalities they should be grouped in the alphabetical order of the countries; and numerically under each country, as John I., John II.

Family names that hav the same sound, but a different spelling, must be separated, but the reader should be aided as much as we can by a free use of cross references.

In names beginning with La, Le, and De—not French names—written separately, it is better to disregard the separation, and arrange these words as if they were written solidly.

*Abbreviations.* Names beginning with M', Mc, St, and Ste should be arranged as if written out in ful, as Mac, Saint, and Sainte, for the reason that they ar uniformly so pronounct, and often so written. And for the same reason entries beginning with Dr., M., Mme., Mlle., Mr., and Mrs. should be treated as if they were written in ful, as Doctor, Monsieur, Madame, Mademoiselle, Mister, and Mistress.

*Forenames.* When Christian names ar given in ful, the arrangement should be in strict alphabetical order, following the surname. And use should be made of all the helps which the cataloger has given for distinguishing two or more persons whose names ar identical.

*Titles,* such as Gen., Hon., Sir, ar to be allowed to stand, but not to affect the arrangement.

*Numerals* occurring as hedings should be treated as if written out in letters. The novel "39 men for one woman" should be entered under t.

*Initials.* If the cataloger has simply followed the title-page and given only initials of Christian names, the only safe course is to treat every initial as a name; and, on the axiom "Nothing before something," the initial should precede the ful name. Thus J. precedes James even tho, as may afterwards be learned, the J. stands for Jehoshaphat.

*Dash.* In order to save space in printing, and for distinctness to the eye, it is wel to use a dash to represent a word or group of words that might otherwise hav to be repeated; or to inset the words that come under the general heding. Care should be taken to make clear what the dash stands for, and to confine its use within proper bounds.

It may be used when we hav several books written by one person; but it should not be used to cover another person of the same surname.

It may be used to represent a word or group of words that indicate a definite subject, as heat, moral science, socialists and Fourierism, society for the diffusion of useful knowledge. But it should not be used to represent a part of a compound subject-heding, nor a part of a title; e. g., in the entries Historical portraits, Historical reading, the word Historical should be spelled out in each case.

## APPENDIX V.

## ABBREVIATIONS.

The list of abbreviations originally given on p. 57, § 116, was enlarged in the report of the committee on catalogue rules of the American Library Association (*Library journal*, 3: 16-19). It there included the abbreviations for the most usual forenames formed by the initial followed by a colon for men and by two periods for women (as J:=John, M..=Mary), devised by C. A. Cutter and first published in the *Library journal*, 1: 405 and 5: 176. It was republished, classified, but with many omissions and additions, by Melvil Dewey in *Library notes*, 1: 206-211, and also on a convenient card. It is here reprinted in full with his additions.

A list of abbreviations used in describing bindings, prepared by E. H. Woodruff, was published in the *Library journal* for May, 1887.

## FORENAMES.

Aaron	Aar.	Barbara	Barb.
Abraham	Ab.	Barnard	Barn.
Adam	Ad.	Bartholomäus, Bartholomew	Bart.
Adelbert	Adlb.	Basilius	Bas.
Adolf	Adf.	Beatrice	B..
Adrian	Adr.	Beatrix	Bx.
Aegidius	Aeg.	Belinda	Bel.
Albert	Alb.	Benedict	Bened.
Albrecht	Albr.	Benjamin	B:
Alexander, Alexandre	Alex.	Bernard	Bern.
Alfonso	Alf.	Bernhard	Bernh.
Alfred	Alfr.	Berthold	Brth.
Alphonse	Alph.	Bertram	Bert.
Amadeus	Amad.	Boniface	Boui.
Ambrose, Ambrosius	Amb.	Bruno	Bru.
Anastasius	Anast.	Burchard	Bch.
Andreas, Andrew	And.		
Anna	A..	Cadwallader	Cadwal.
Anselm	Aus.	Caleb	Clb.
Anthony, Antioine, Anton	Ant.	Calvin	Calv.
Archibald	Arch.	Camillus	Cam.
Arnold	Arn.	Capilla	Cma.
Arthur	Arth.	Carl, Carlo, Charles	C:
August, Augustus	A:	Caroline	Caro.
Augusta	A: a	Casimir	Cas.
Augustin	A: in	Caspar	Csp.
Augustinus	A: inus	Catharine	Cath.
Aurelius	Aur.	Charlotte	C..
Austin	Aust.	Christian	Chr.
		Christlieb	Chli.
Baldwin	Bald.	Christoph	Cp.
Balthasar	Balt.	Clarence	Clar.
Baptiste	Bapt.	Claude	Cl.

## FORENAMES—continued.

Claudius	Cls.	Frederic, Friedrich	F:
Clemens, Clement	Clem.	Fürchtgott	Fchtg.
Conrad	Conr.		
Constantin	Const.	Gabriel	Gbr.
Cordelia	Cord.	Gamaliel	Gam.
Cornelius	Corn.	Gasparo	Gsp.
Crispian, Crispin, Crispus	Crsp.	Gaston	Gast.
		Gebhard	Gbh.
Daniel	Dan.	Geoffrey	Geof.
David	D:	Georg, George, Georges	G:
Deborah	Deb.	Gerald	Ger.
Detlev	Dtl.	Gerhard	Gh.
Delia	D.	Gershom	Gersh.
Diana	Di.	Gertrude	Gert.
Dietrich	Dt.	Giacomo	Giac.
Dominicus	Dom.	Giam Battista	Gi. bat.
Donald	Don.	Gian Giacomo	Gi. Giac.
Dorothy	Dor.	Gian Pietro	Gi. P:
Duncan	Dunc.	Gideon	Gid.
		Gilbert	Gilb.
Ebenezer	Eb.	Giovanni	Gi.
Eberhard	Ebh.	Giuseppe	Giu.
Edgar	Edg.	Godfrey	Godf.
Edmund	Edm.	Gottfried	Gf.
Edouard, Eduard, Edward	E:	Gotthard	Gthd.
Edwin	Edn.	Gotthelf	Ghf.
Egbert	Egb.	Gotthold	Ghld.
Ehrenfried	Ehrfr.	Gottlieb	Gli.
Elias	El.	Gottlob	Glo.
Elijah	Elij.	Gottschalk	Gk.
Elizabeth	E..	Grace	G..
Emanuel	Em.	Gregor, Gregory	Greg.
Ephraim	Eph.	Guillaume.	Gnil.
Erdmann	Erdm.	Günther	Gth.
Erhard	Erh.	Gustav, Gustavus	Gat.
Eric, Erich	Er.	Hannah	Ha.
Ernest, Ernst	Ern.	Hans	Ha.
Eugen, Eugene	Eug.	Harold	Har.
Eusebius	Eus.	Harriet	Ht.
Eustace, Eustachius	Eust.	Hartmann	Htm.
Evelina	Evel.	Hartwig	Htw.
Ezechiel	Ezech.	Hector	Hect.
Ezra	Ez.	Hedwig	Hedw.
		Heinrich, Henri, Henry	H:
Fanny	F..	Helen	H..
Felix	Fel.	Herbert	Herb.
Ferdinand	Fd.	Herrmann	Hm.
Fitz William	Fitz W.	Hezekiah	Hzk.
Flavius	Flav.	Hieronymus	Hi.
Florence	Flo.	Hippolyte	Hip.
Francis	Fs.	Horace	Hor.
Francis	Fcs.	Hubert	Hub.
Frank	Fk.	Hugh	Hu.
Franz	Fz.		



## FORENAMES—continued.

Hugo	Hg.	Malachi	Mal.
Humphrey	Hum.	Marcus	Mcs.
		Margaret	Marg.
Ignatius, Ignaz	Igu.	Maria	Mar.
Immanuel	Im.	Marc, Mark	M:
Innocenz	Inn.	Martin	Mt.
Isaac	I:	Mary	M..
Isabella	I..	Mathäus, Matthew	Mat.
Israel	Isr.	Matilda	Mta.
		Maurice	Maur.
Jacob	Jac.	Max, Maximilian	Mx.
Jakob	Jak.	Mehitabel	Mehit.
James	Ja.	Melchior	Mlch.
Jane	J..	Michael	Mieh.
Jasper	Jasp.	Moriz	Mor.
Jedediah	Jed.	Moses	Mos.
Jemima	Jem.		
Jeremiah, Jeremias, Jeremy	Jer.	Nancy	N..
Joachim	Joac.	Napoleon	Nap.
Joel	Jl.	Nathan	Nat.
John, Johann, Jean, <i>masc.</i>	J:	Nathaniel	Natl.
Johannes	Js.	Nehemiah	Neh.
Jonathan	Jona.	Nepomuk	Np.
Joseph	Jos.	Nicodemus	Nicod.
Josepha	Josa.	Nicolas, Nicolaus, Nicole	N:
Josephine	Jose.	Noah	No.
Joshua	Josh.	Norman	Norm.
József	Jósz.		
Jules, Julius	Jul.	Obadiah	Ob.
Julia	Jla.	Octavius	Oct.
Juliet	Jlt.	Octavia	Octa.
Justin, Justus	Just.	Oliver	Ol.
		Olivia	O..
Karl	K:	Orlando	Orl.
Kaspar	Ksp.	Oscar	Osc.
Katharine	K..	Oswald	Osw.
Konrad	Konr.	Ottmar	Ottm.
		Otto	O:
Laurence	Laur.		
Lawrence	Lawr.	Patrick	Pat.
Lazarus	Laz.	Paul	Pl.
Leberecht, Lebrecht	Lbr.	Pauline	P..
Lemuel	Lem.	Peter, Pierre	P:
Leonard	Leon.	Philip	Ph.
Leonhard	Lh.	Phineas	Phin.
Leopold	Lp.	Priscilla	Pris.
Lewis	Lew.		
Louis, Ludwig	L:	Rachel	Ra.
Louise	L..	Raimund, Raymond	Rmd.
Lobegott	Lbg.	Raphael	Rapl.
Lorenz	Lor.	Rebecca	R..
Lothar	Lth.	Reginald	Reg.
Louisa	L..	Reinhard	Rhd.
Ludolf	Ldf.	Reinhold	Rhld.
		Reuben	Reub.

## FORENAMES—continued.

Richard	R:	Titus	Tit.
Robert	Rob.	Tobias, Tobiah	Tob.
Rodolph	Rod.	Traugott	Trg.
Roger	Rog.	Ulrich	U:
Roland	Rol.	Ursula	U..
Rudolf	Rud.	Valentine	Val.
Rufus	Ruf.	Veit	Vt.
Rupert, Ruprecht	Rup.	Victor	Vct.
Salomon	Sal.	Victoria	V..
Salvator	Salv.	Vincentius	Vinc.
Samuel	S:	Virginia	Virg.
Sarah	S..	Volkmar	Volk m.
Severen	Sev.	Waldemar	Wald.
Sebastian	Seb.	Walther, Walter	Wa.
Siegfried	Siegf.	Washington	Wash.
Sigismund	Sgsm.	Wenzel	Wz.
Sigmund	Sigm.	Werner	Wr.
Simeon, Simon	Sim.	William, Willem, Wilhelm	W:
Solomon	Sol.	Wilhelmina	W..
Sophia	So.	Winfred	Winf.
Stanislas	Stan.	Winifred	Winif.
Stephen	Ste.	Woldemar	Wold.
Susan	Su.	Wolfgang	Wolfg.
Tabitha	Tab.	Xaver, Xavier	X:
Temperance	Temp.	Xenophon	Xen.
Thaddeus	Thad.	Xerxes	Xerx.
Theobald	Thbd.	Zacharias, Zachary	Zach.
Tbeodor	Thdr.	Zebadiah, Zebedee	Zeb.
Theophilus	Thph.	Zechariah	Zech.
Theresa	T..	Zenobia	Z..
Thomas, Tomas, Tomaso	T:	Zephaniah	Zeph.
Tiberius	Tib.		
Timotheus, Timothy	Tim.		

## COLON ABBREVIATIONS FOR FORENAMES.

A:	Augustus.	A..	Anna.
B:	Benjamin.	B..	Beatrice.
C:	Charles.	C..	Charlotte.
D:	David.	D..	Delia.
E:	Edward.	E..	Elizabeth.
F:	Frederick.	F..	Fanny.
G:	George.	G..	Grace.
H:	Henry.	H..	Helen.
I:	Isaac.	I..	Isabella.
J:	John.	J..	Jane.
K:	Karl.	K..	Katharine.
L:	Louis.	L..	Louise.
M:	Matthew.	M..	Mary.
N:	Nicholas.	N..	Nancy.
O:	Otto.	O..	Olivia.
P:	Peter.	P..	Pauline.
R:	Richard.	R..	Rebecca.
S:	Samuel.	S..	Sarah.

COLON ABBREVIATIONS FOR FORENAMES—continued.

T:	Thomas.	T..	Theresa.
U:	Uriah.	U..	Ursula.
V:	Victor.	V..	Victoria.
W:	William.	W..	Wilhelmina.
X:	Xavier.	Z..	Zenobia.
Z:	Zenas.		

Here C: is used both for Charles and Carlo, H: for Henry, Henri, and Heinrich, and so on. Mr. Dewey for greater distinctness advises the following:

Where : and . . is used in English names, use ; and . , for the German form, and ; and , . for the French.

FOR HEADINGS.

abridger	abr.	psendonym	psend.
afterwards	aftw.	publisher	pub.
annotater	annot.	superintendent	supt.
born	b.	translator	tr.
collector	col.	United States	U. S.
company	co.	veuve	vve.
commentator	comment.	wittwe	wwe.
compiler	comp.	include maiden name of	
continuer	contin.	' married woman.	( )
died	d.	include words or parts of	
department	dept.	words supplied.	[ ]
editor	ed.	probably, perhaps	? after a word.
Great Britain	Gr. Br.		

Use also the common abbreviations for political, military, professional, and honor-ary titles.

FOR IMPRINTS AND NOTES.

Auflage, Ausgabe	Aufl., Ausg.	paper	pap.
Band	Bd.	photographs	phot.
Bohn's scientific library	B. S. L.	portrait of group	por. of gr.
calf	cf.	portrait, portraits	por.
cloth	cl.	Roxburgh	rxb.
copyright	c.	sheep	sh.
e. g., 1832 [c '80].		square	sq.
edited, -ion, -or	ed.	tables	tab.
fac-similes	fac-sim.	title-page	t.-p.
folios	f.	title-page mutilated, want-	
group of portraits	gr. of por.	ing	t. p. m., t. p. w.
Harper's family library	H. F. L.	unbound	unbd.
illustrated, -ions	il.	unpaged	unp.
leaves	l.	vellum	vel.
morocco	mor.	volume, volumes	v. (in the im-
mutilated	mut.		print), Vol.
no date of pub.	n. d.		(in the ti-
no place of pub.	n. p.		tle).*
no title-page	n. t. p.	with (before words)	w.
page, pages	p.	wanting (after words)	w.
pamphlet, pamphlets	pam.		

In notes the abbreviations in all these lists may be used.

\* *I. e.*, Vol. 1 but 2 v.

## FOR BOOK TITLES.

abridged	abr.	homœopathic	homœop.
abbreviations	abbr.	herausgegeben	hrsg.
account	acct.	illustrated, -ions	il.
additional, -ons	add.	imperfect,	imp.
American	Amer. or Am.	improved	impr.
analysis, -tical	anal.	including	incl.
anonymous	anon.	increased	incr.
appended, -ix	app.	intorno	int.
aus dem Lateinischen	a. d. Lat.	introduction, -ory	introd.
born	b.	Italian	Ital.
biblical, bibliographical,		juvenile	juv.
bibliotheca, etc.	bibl.	Latin	Lat.
biographical, -phy	biog.	library	lib.
book	bk.	literary, -ture	lit.
Christian	Chr.	medical, -ine	med.
chronological	chron.	memoir	mem.
classical	class.	miscellaneous	misc.
collected, -ions, college,		manuscript, -ts	ms., mss.
colored	col.	national, natural	nat.
commerce, -ial, committee	com.	new series	n. s.
compiled, -er	comp.	nouvelle	nouv.
concerning	conc.	number, -s	no., nos.
containing, contents, con-		oblong	obl.
tinued	cont.	preface, -ed, prefixed	pref.
copy, copyrighted	cop.	pseudonym, -ous	ps.
corrected	cor.	part	pt.
crown, <i>size of book</i>	cr.	published, -er	pub.
cyclopædia	cyc.	recensuit, record	rec.
Danish	Dan.	relating, relative	rel.
died	d.	report	rept.
department,	dept.	review, revised, -ion	rev.
domestic	dom.	Roman	Rom.
elementary, -ts	elem.	Russian	Rus.
encyclopædia	encyc.	sämttlich	sämm.
English	Eng.	science, scientific	sci.
engraved, -er, -ings	eng.	selected, -ions	sel.
enlarged	enl.	separate	sep.
fiction	fict.	series	s. or ser.
folios, <i>i. e.</i> , leaves	ff.	small	sm.
from	fr.	society	soc.
French	Fr.	supplement, -ary, -ing	sup.
geography	geog.	Swedish	Swed.
geology	geol.	theology	theol.
geometry	geom.	transactions	trans.
German	Germ.	translated, -or, traduit,	
gesammelte, gesamt	ges.	tradotto, etc.	tr.
Geschichte	Ges. or Gesch.	übersetzt	übers.
grammar, -tical	gram.	und	u.
great	gr.	vocabulary	vocab.
Greek	Gr.	von	v.
half	hf.	van to be given in full.	
historical, -y	hist.	in, contained in	( )

FOR BOOK TITLES—continued.

words added to title	[ ]	end of line on title-page	
to and included in, or continued	—	transition to another title-page	
matter omitted	...	vo, mo, to, in octavo, duodecimo, quarto	°
probably, perhaps	?		

FOR PLACES OF PUBLICATION.

Use first form on cards. In accession and all official records use shortest form.

Albany	<b>Alb.</b>	London	<b>L. or Lond.</b>
Amsterdam	<b>Amst.</b>	Leyden	<b>Ley.</b>
Baltimore	<b>Balt.</b>	Leipzig	<b>Lpz.</b>
Berlin	<b>Ber.</b>	Lugduni Batavorum	<b>Lug. Bat.</b>
Boston	<b>B. or Bost.</b>	Milano	<b>Mil.</b>
Braunschweig	<b>Brns.</b>	München	<b>Mün.</b>
Cambridge	<b>Camb. or Cb.</b>	New Orleans	<b>N. O.</b>
Chicago	<b>Chic. or Ch.</b>	New York	<b>N. Y.</b>
Cincinnati	<b>Cin.</b>	Oxford	<b>Oxf.</b>
Copenhagen	<b>Copng.</b>	Paris	<b>P. or Par.</b>
Edinburgh	<b>Edin. or Ed.</b>	Philadelphia	<b>Ph. or Phil.</b>
England	<b>Eng.</b>	St. Louis	<b>St. L.</b>
Firenze	<b>Fir.</b>	St. Petersburg	<b>St. Pet. or St. P.</b>
France	<b>Fr.</b>	San Francisco	<b>San Fran. or S. F.</b>
Germany	<b>Germ.</b>	Stuttgart	<b>Stut.</b>
Glasgow	<b>Glasg. or Gl.</b>	Torino	<b>Tor.</b>
Gotinga	<b>Got.</b>	United States	<b>U. S.</b>
Göttingen	<b>Göt.</b>	Venice	<b>Ven. or V.</b>
Kjöbenhavn	<b>Kjöv.</b>	Washington	<b>W. or Wash.</b>

Also the common abbreviations for the States. Use for all languages when the equivalent name contains these letters.

TITLES, STATES, ETC.

bachelor of arts	<b>A. B.</b>	baronet	<b>bart.</b>
archbishop	<b>abp.</b>	before Christ	<b>B. C.</b>
year of our Lord	<b>A. D.</b>	bishop	<b>bp.</b>
adjutant	<b>adjt.</b>	brigadier general	<b>brig. gen.</b>
admiral	<b>adm.</b>	California	<b>Cal.</b>
Alabama	<b>Ala.</b>	captain	<b>capt.</b>
Master of Arts	<b>A. M.</b>	Colorado	<b>Col.</b>
American	<b>Am. or Amer.</b>	Confederate States of	
associate of the Royal		America or C. S. army	<b>C. S. A.</b>
Academy	<b>A. R. A.</b>	C. S. navy	<b>C. S. N.</b>
attorney	<b>atty.</b>	Connecticut	<b>Ct.</b>
bachelor of arts	<b>B. A.</b>		

MONTHS.

Ja. F. Mr. Ap. My. Je. Jl. Ag. S. O. N. D.

DAYS.

Su. M. Tu. W. Th. F. St.

## SIZE NOTATION.

<i>Fold symbol.</i>	<i>Size letter.</i>	<i>Outside height.</i>
Never use for size.	Never use for fold.	In centimeters.
48°	F <sup>e</sup>	Up to 10
32°	Tt	10 " 12.5
24°	T	12.5 " 15
16°	S	15 " 17.5
12°	D	17.5 " 20
8°	O	20 " 25
4°	Q	25 " 30
f°	F	30 " 35
	F <sup>4</sup>	35 " 40
	F <sup>5</sup>	40 " 50

Prefix *nar.* if width is less than  $\frac{3}{4}$  height.

" *sq.* " more "  $\frac{1}{2}$  "

" *ob.* " more than height.

For all books over 35<sup>cm</sup> high the superior figures show in which 10<sup>cm</sup> of height the book falls, e. g., F<sup>5</sup> is between 70 and 80<sup>cm</sup> high.

*Actual size method.*

Give all sizes in cm (for greater accuracy adding decimals), leaving the old symbols and names, 8° and Octavo to indicate fold only. Give height first, followed by h, or by x and width, e. g., 23<sup>h</sup> or 23 x 14. 23<sup>h</sup> means between 22 and 23, i. e., in 23<sup>rd</sup> cm. All measures are taken outside the cover. Width is from hinge to edge not including the round. To measure paper or letter-press, prefix p(aper) or t(ype) to figures, including in type neither folio nor signature lines.

## APPENDIX VI.

So far we have been considering only the catalogue by which the library communicates with the public; but a librarian needs several others for library service: (1) The Catalogue of books ordered; (2) The Accessions catalogue; (3) The Periodical- and continuation-book; (4) The Shelf-list; (5) The Catalogue of books missing; (6) The Tract-catalogue; (7) The Catalogue of duplicates to be sold; (8) The Catalogue of duplicates sold or exchanged.

(2) and (8) are necessary for the preservation of the history of the library and important in its financial management.

(6) is a modification of (5). It is a list of the tracts contained in bound volumes, by which the abstraction of any particular tract can be ascertained, or the extent of the loss if the whole volume disappears. All this might be entered on the shelf-list, but it is more convenient to keep the record of the tract-volumes together. Sometimes part of a tract-list is inserted in the public catalogue. You may see collections of pamphlets on various subjects by various authors recorded under a made-up heading **Tracts**, or **Pamphlets**, a style of entry that is nearly useless. The whole of the Prince catalogue of 1846 was made in this absurd way. A number of tracts by a single author may indeed for economy be catalogued under him in one mass like a "contents," and the same may be

done for tracts on a single subject, though there are objections even to this; but to catalogue the writings of several authors under an arbitrary heading (as **Plays, Speeches, French Revolution**), to which references merely are made under the authors, is to be economical at altogether too great an expense of trouble to the public,—to say nothing of the incongruity of a form or subject heading for an author-entry.

(4), the shelf-list, ought to be so made (*a*) that the entry of each book in the catalogue can be readily found from it; (*b*) that the book can be readily identified with the entry on the shelf-list; (*c*) that at the annual examination or taking account of stock the shelf-reader shall know at once what book is meant as each title is read by the list-reader. For these reasons the list should contain the author's name (or first word, etc., if the book is anonymous), part of the real title, the binder's title (which will generally be the same as the real), and the place and date of printing. If the author's name, or any part of the title, is not on the back of the book it should be inclosed in parentheses.

*Ex.* Appuleius. *Metamorphoses*, tr. Head. L. 1851. 1  
(Reinhardt. *Artist's journey*.) Bost. 1872. 1

A briefer shelf-list can be made by merely entering the book's number and the accessions-number, so that the full title can be found if needed by referring to the accessions-book.

(2), (3), and (8) are best kept in books; (4) and (6) on separate sheets of paper; (1), (5), and (7) on cards. When the catalogue is kept on cards (5) can be made by merely separating the cards of such books as are missing.

(1). After some experiments I have preferred the following method of keeping the order-list. The titles of books proposed for purchase are type-written on ruled slips of stiff paper 12½ cm. long by 5 cm. wide. If approved by the committee a check is made at the left of the title. A searcher then ascertains whether the library already has the book; if it has, the card is destroyed or sent with this information to the person who asked for the book; if not, the searcher puts her initials and the date in the lower left-hand corner. The cards are then sorted into parcels for the English, French, or German agents; and an order is written, the writer first making sure, by looking among the cards of previous orders, that none of the books has already been sent for. In the order a running number is given to each title and a corresponding number is put on the card.

The name of the author is entered in a book opposite the running number, and the date is put there against the first number of each order.\* The cards are then all stamped on the left with the date, and put away in a drawer alphabetically with other cards of books ordered. When a

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\* Jan. 1, 1875. 1497 Black.  
1498 Hammond.  
1499 Grenville.  
1500 Sampson.

box of books comes, the corresponding cards are picked out and stamped on the right with the date. They receive the accessions-number when the books are entered on the accessions-catalogue, the class-number when the books are placed, and are corrected when the books are catalogued; for, having usually been written from advertisements, these cards are often incorrect. When a number have accumulated they are sorted in the order of class-numbers and the entry on the class-catalogue is made from them. They are then put away alphabetically in drawers accessible only to the library-attendants, and form the index of the accessions-book. When a duplicate volume is exchanged or sold the date, its price, and receiver are noted on the order card.

The system is economical. One card serves many purposes and with little writing answers all the questions likely to come up: Has this book been proposed to the Book Committee? (Books rejected are kept in a separate drawer.) Has it been approved? Ordered? When? From whom? Who is responsible for the error if it turns out a duplicate? When was it received? Where is it entered in the Accessions-catalogue (that we may ascertain its price and condition)? Where was it first located? If any one of the questions is not to be asked then the corresponding process can be dispensed with. The list, of which an example is given in the note below, is not necessary but convenient.

[Specimen.]

Darwin, Charles.

IXHZ Coral reefs. 2d ed. London, 1874. 8°.

.D35

[On the back of the card is]

2915 [the order No.] [Stamp, with date of order.] [Stamp, with date of receipt.] 39625 [the accession No.]

## APPENDIX VII.

### SOME WORKS OF REFERENCE.

I have set down here chiefly those works which I find to be of *constant* use in cataloguing. One occasionally needs many more, even for a short investigation. A complete and systematic view of bibliographical literature is given in Petzholdt's "Bibliotheca bibliographica. Leipzig, 1866," and many of the more modern works may be found in Vallée's *Bibliographie des bibliographies*, Paris, 1883, and supplement, 1887. Powers' "Handy-book about books. London, 1870," contains a useful list, which is reprinted, with additions, in Sabin's "American biblioplist." C. H. Hull's "Help's for cataloguers in finding full names" in the *Library journal*, Jan., 1889, gives an excellent classified list with descriptive notes.



- BALLHORN.** Grammatography. Lond., 1861. O. 7s. 6d.
- BRUNET.** Manuel. 5<sup>e</sup> éd. Paris, 1860-65. 6 v. O. 120 fr., and Supplement. Par Deschamps et Brunet. Paris, 1878-80. 2 v. O.
- HÆFER.** Nouvelle biographie générale. Paris, 1852-66. 46 v. O. 184 fr.
- HORNE.** Introd. to bibliography. Lond., 1814. 2 v. O. *Antiq.* 18s.
- JOECHER.** Allgem. Gelehrten-Lexikon. Lpz., 1850-51. 4 v., Q., and Fortsetzung. Bremen, 1784-1819. 6 v. Q. *Antiq.* 40 fl.
- LAROUSSE.** Dictionnaire universel. Paris, 1866-89. 15 v. and 2 suppl. O. 635 fr.
- MEN of the time.** 12th ed. Lond., 1887. D. 15s.
- MICHAELIS.** Vergleichendes Wörterbuch der gebräuchlichsten Taufnamen. Berl., 1856. O. 15 Ngr.
- OETTINGER.** Moniteur des dates. Dresde, 1866-68. 6 v. Q. 35 Thlr. Supplément. Lpz., 1873-82. 3 v. Q. 90 M.
- ROSSE.** Index of dates. Lond., *Bohn*, 1858. 2 v. O. \$2.50.
- SANDERS.** Celebrities of the Century. Lond., 1887. O. 21s.
- THOMAS.** Universal dict. of biography and mythology. Phila., 1870. 2 v. O. \$22, or 1 v. \$15.
- TOWNSEND.** Manual of dates. 5th ed. Lond., 1877. O. 18s.
- VAPEREAU.** Dict. des contemporains. 5<sup>e</sup> éd. Paris, 1880. O. 25 fr.

The catalogues of the following libraries: ADVOCATES', ASTOR, BOSTON ATHENÆUM, BRITISH MUSEUM, PEABODY INSTITUTE (Baltimore), are the most useful.

#### AMERICAN.

- ALLIBONE.** Dict. of Eng. literature. Phila., 1858-71. 3 v. O. \$22.50.
- CUSHING.** Anonyms. Camb., 1889. 2 pts. [A-Main]. O.
- CUSHING.** Initials and pseudonyms. N. Y., 1885. O., and 2d series. N. Y., 1888. O.
- DRAKE.** Dict. of Amer. biog. Rev. ed. Bost., 1875. O. \$6.
- HARRISSE.** Biblioth. Amer. vetustissima; works rel. to Amer. pub. 1492-1551. N. Y., 1866. O. \$20.
- LEYPOLDT.** American catalogue; books in print July 1, 1876. N. Y., 1880-81. 2 v. F. — 1876-84. N. Y., 1835. 2 v. F.
- SABIN.** Dict. of books rel. to Amer. N. Y., 1868, etc. Q. \$5 per vol.
- SPRAGUE.** Annals of the American pulpit. N. Y., 1857-69. 9 v. O. \$36.
- THOMAS.** History of printing in America. 2d ed. Albany, 1874. 2 v. O. \$8.

The following may sometimes be of use: ROORBACH'S Biblioth. Amer., 1820-61. 4 v. O., and KELLY'S Amer. catalogue, 1861-71. N. Y., 1866-71. 2 v. O.; and the general catalogues of colleges.

## ANONYMS AND PSEUDONYMS.

The most useful books are mentioned under their respective languages, American (CUSHING), English (HALKETT *and* LAING), French (BARBIER *and* QUÉRARD). A list of new discoveries is published each month in the Library Journal.

## ART.

- MEYER. Allgemeines Künstler-Lexikon. 2. Aufl. von Nagler's Künstler-Lexikon. 1.-3. Bd.: A-Bez. Lpz., 1872-85. O.
- NAGLER. Die Monogrammisten. München, 1858-79. 5 v. O.
- POLLEN. Universal catal. of books on art. Lond., 1868-77. 2 v. and suppl. sq. O. 29s.
- THIES. Catalogue of the engravings bequeathed to Harvard College by F. C. Gray. Camb., 1869. Q.

## BELGIAN.

- BRUSSELS. ACAD. ROY. DE BELGIQUE. Biographie nationale [A-H]. Brux., 1866-87. 9 v. O.

## DANISH.

- BRICKA. Dansk. biog. Lex. 1. Bind [A-Bea]. Kopenh., 1887. O.

## BOTANY.

- PAXTON. Botanical dictionary. New ed. London, 1868. O. 25s.

## DUTCH.

- KOBUS *and* RIVECOURT. Biog. handwoordenboek. Zutphen, 1854-61. 3 v. O. About \$4.

Convenient; for fuller details use

- AA. Biog. woordenboek. Haarlem, 1852-78. 21 v. O.

## ENGLISH.

- ALLIBONE. Diet. of Eng. literature. Phila., 1858-71. 3 v. O. \$22.50.

A continuation is in preparation.

- BURKE. Dormant and extinct peerages. New ed. Lond., 1866. O. 42s.

- BURKE. Landed gentry. 7th ed. Lond, 1886. 2 v. O.

- BURKE. Peerage and baronetage. 51st ed. Lond., 1888. O. 38s.

- COLLIER. Bibliog. account of the rarest works in English. Lond., 1868. 2 v. O., or N. Y., 1868. 2 v. O. \$16.

- DARLING. Cyclopædia bibliog.: Authors. Lond., 1854. O. 52s. 6d.  
Chiefly English theol. works.

- DOYLE. Official baronage of England. Lond., 1886. O. 8°. 105s.
- HALKETT and LAING. Dict. of the anon. and pseudon. lit. of Gr. Britain. Edin., 1882-88. 4 v. O. 168s.
- HAYDN. Book of dignities. Lond., 1851. O. 25s.
- LOWNDES. Bibliog. manual of Eng. literature. New ed., enl. by H. G. Bohn. Lond., 1857-64. 6 v. D. 33s.
- NICOLAS. Historic peerage. Lond., 1857. O. 30s.
- STEPHEN. Dict. of national biography. Vol. 1-20: A—Garner. Lond., 1885-89. 20 v. O.
- THOMAS. Handbook of fictitious names; by Olphar Hamst [pseud.]. Lond., 1868. O. 7s. 6d.
- WALFORD. County families. New ed. Lond., 1888. O. 50s.
- WARD. Men of the reign. Lond., 1885. D. 15s.
- WATT. Bibliotheca Britannica. Edin., 1824. 4 v. Q. *Antiq.* £4 15s.

The following may sometimes be of use: Low's English catalogue, 1835-80. Lond., 1864-82. 3 v. O. 117s., and Low's [Subject] index to the British catalogue, 1837-80. Lond., 1858-84. 3 v. O. 86s.

Crockford's Clerical directory, the Medical directory of Great Britain, the Army list, and similar registers afford assistance.

#### FRENCH.

- BARBIER. Ouvrages anonymes. 3<sup>e</sup> éd. Paris, 1872-79. 4 v. O. 60 fr.
- LORENZ. Catal. gén. de la librairie française, depuis 1840. Paris, 1867-88. 11 v. O. 330 fr.
- POTIQUET. L'Institut National de France. Paris, 1871. O. 8 fr.
- QUÉRARD. La France littéraire. Paris, 1827-39. 10 v. O. 120 fr.
- QUÉRARD. Supercheries littéraires. 2<sup>e</sup> éd. Paris, 1869-70. 3 v. O. 60 fr.
- QUÉRARD and others. La littérature française contemporaine. Paris, 1842-57. 6 v. O. 96 fr.

#### GEOGRAPHY.

- THOMAS and BALDWIN. Lippincott's gazetteer. New ed. Phila., 1882, 1. O. \$12.

#### GERMAN.

- HEINSIUS. Allgem. Bücher-Lexikon; Verzeichniss aller von 1700 bis 1879 erschienenen Bücher. Lpz., 1812-82. 16 v. Q.
- KAYSER. Vollständ. Bücher-Lexikon, 1750-1886. Lpz., 1834-87. 24 v. Q. About \$60, but now reduced to 140 marks.

The following are also often useful The Brockhans' Konversations-Lexikon, 13. Aufl., Lpz., 1882, etc.; Pierer's Universal-Lexikon; the Allgemeine deutsche Biographie, Lpz., 1875-89, which has reached R in its 25th vol.; Zedler's Grosses vollst. Univ.-Lex. 1732-54, 68 v. f° (for 17th and 18th century writers); and Wurzbach's Biog. Lexikon des Kaiserthums Oesterreich. Wien, 1856-86. 54 v. O.

## GREEK AND ROMAN.

SMITH. *Diet. of Gr. and Rom. biography and mythology.* Lond., 1849.  
3 v. O. 115s. 6d., or Bost. \$30.

For subject-cataloguing, the *Dictionary of the Bible*, the *Diet. of Greek and Roman antiquities*, and the *Diet. of Greek and Roman geography* are of prime importance.

## HEBREW.

BRITISH MUSEUM. *Catal. of Hebr. books.* Lond., 1867. O. 25s.  
FUERST. *Biblioth. Judaica.* Lpz., 1849-63. 3 v. O. 14 *Thlr.*

## INCUNABULA.

BERJEAU. *Early German, Dutch, and English printers' marks.* Lond.,  
1866. O. 10s. 6d.  
HAIN. *Repertorium bibliogr.* Stuttg., 1826-38. 2 v. O. 20 *Thlr.*  
PANZER. *Annales typogr., 1457-1536. Norimb., 1793-1803.* 11 v. Q.  
*Antiq. 42 Thlr.*

## ITALIAN.

GUBERNATIS. *Dizionario biog. degli scrittori contemp.* Firenze, 1879.  
l. O.  
MELZI. *Diz. di opere anon. e pseud.* Milano, 1848-59. 3 v. O. 30 *fr.*  
TIRABOSCHI. *Storia della lit. ital.* Milano, 1822-26. 16 v. O.

## LANGUAGE, PHILOLOGY.

ECKSTEIN. *Nomenclator philologicus.* Lpz., 1871. S.  
VATER. *Litteratur der Grammatiken, Lexika, u.s.w.* 2. Aufl. Berl.,  
1847. O. 3 *Thlr.*

## LAW.

BOUVIER. *Law dictionary.* 15th ed. Phila., 1884. 2 v. O.

## MEDIÆVAL.

CHASSANT. *Dict. des abréviations lat. et françaises.* 3<sup>e</sup> éd. Paris,  
1866. D. 6 *fr.*  
CHEVALIER, C. U. J. *Répertoire des sources hist. du Moyen Age.*  
Paris, 1877-86. O., and Suppl., 1888. O.  
FRANKLIN, A. *Dict. des noms, surnoms, et pseudonymes latins, 1100-*  
*1530.* Paris, 1875. O. 10 *fr.*  
GRAESSE. *Orbis Latinus; Verzeichniss d. latein. Benennungen der*  
*Städte, u.s.w.* Dresden, 1861. O. 1½ *Thlr.*  
POTTHAST. *Biblioth. historica Medii Aevi.* Berlin, 1862. O., and sup-  
plement, 1868. O. 9 *Thlr.*

## MEDICINE.

DUNGLISON. *Medical lexicon.* N. Y., 1873. O. \$6.50.  
U. S. SURGEON-GENERAL. *Index-catalogue of the library.* Vol.  
1-10: A-Pfeutsch. Wash., 1880-89. 10 v. l. O.

## MUSICIANS.

- FÉTIS.** Biog. univ. des musiciens. 2<sup>e</sup> éd. augm. Paris, 1860-65. 8 v. O. 64 fr. Supplément. Paris, 1878-80. 2 v. O.
- GROVE.** Dict. of music and musicians. Lond. and N. Y., 1879-87. 4 v. O.
- MENDEL.** Musikalisches Conversations-Lexikon fortg. von A. Reissman. 2e Ausg. Berl., 1880-82, 11 v. O, and Ergänzungsband. Berl., 1883. O.

## PORTUGUESE.

- BARBOSA MACHADO.** Bibliotheca lusitana. Lisboa, 1741-59. 4 v. F.
- SILVA.** Dic. bibliog. portuguez. Lisboa, 1858-62. 7 v., and Suppl. 1867-70. 2 v. O.

## QUAKERS.

- SMITH.** Biblioth. anti-Quakerana. Lond., 1873. O. 15s.
- SMITH.** Descr. catal. of Friends' books. Lond., 1867. 2 v. O.

## SCIENCE.

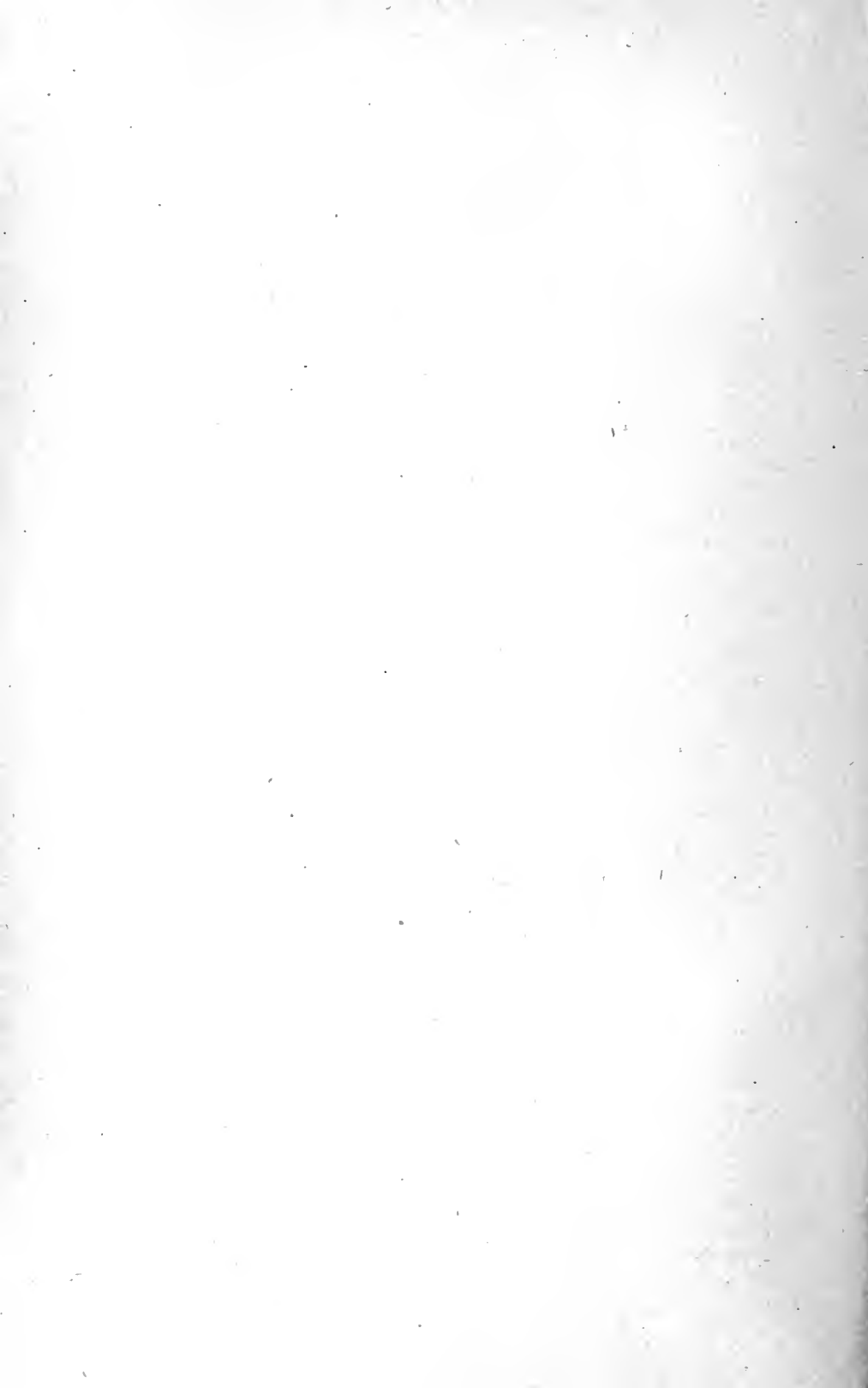
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- BARREBA.** Catal. bibliog. y biog. del teatro ant. esp. hasta med. del siglo 18. Madrid, 1860. 1. O.
- BOSTON PUBLIC LIBRARY.** Catalogue of the Spanish and Portuguese books bequeathed by G. Ticknor; by J. L. Whitney. Boston, 1879. Q.
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- TICKNOR.** Hist. of Span. lit. 4th ed. Bost., 1872. 3 v. 1. O. \$10.

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- HALE.** Woman's record. N. Y., 1853. 1. O. \$5.



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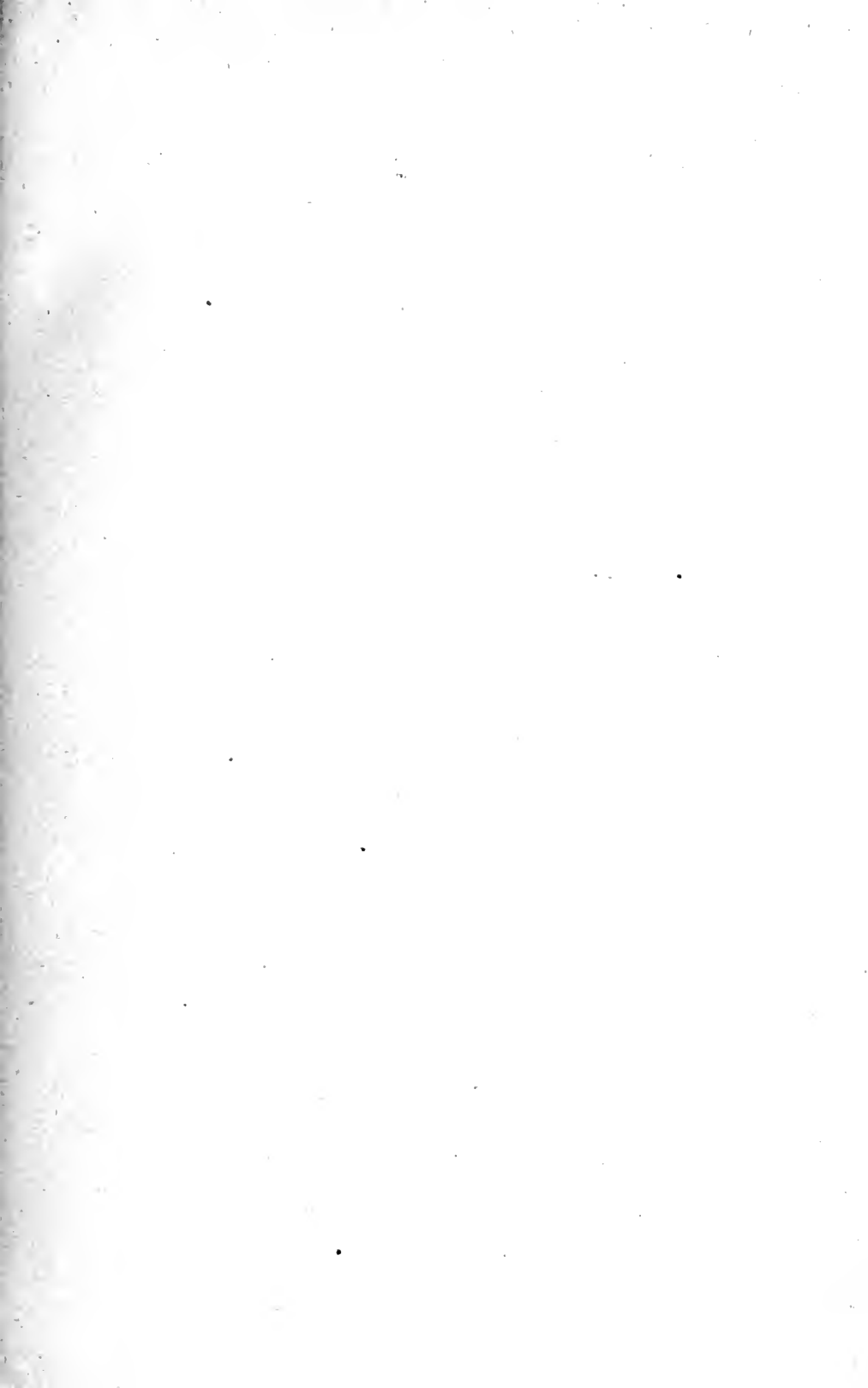
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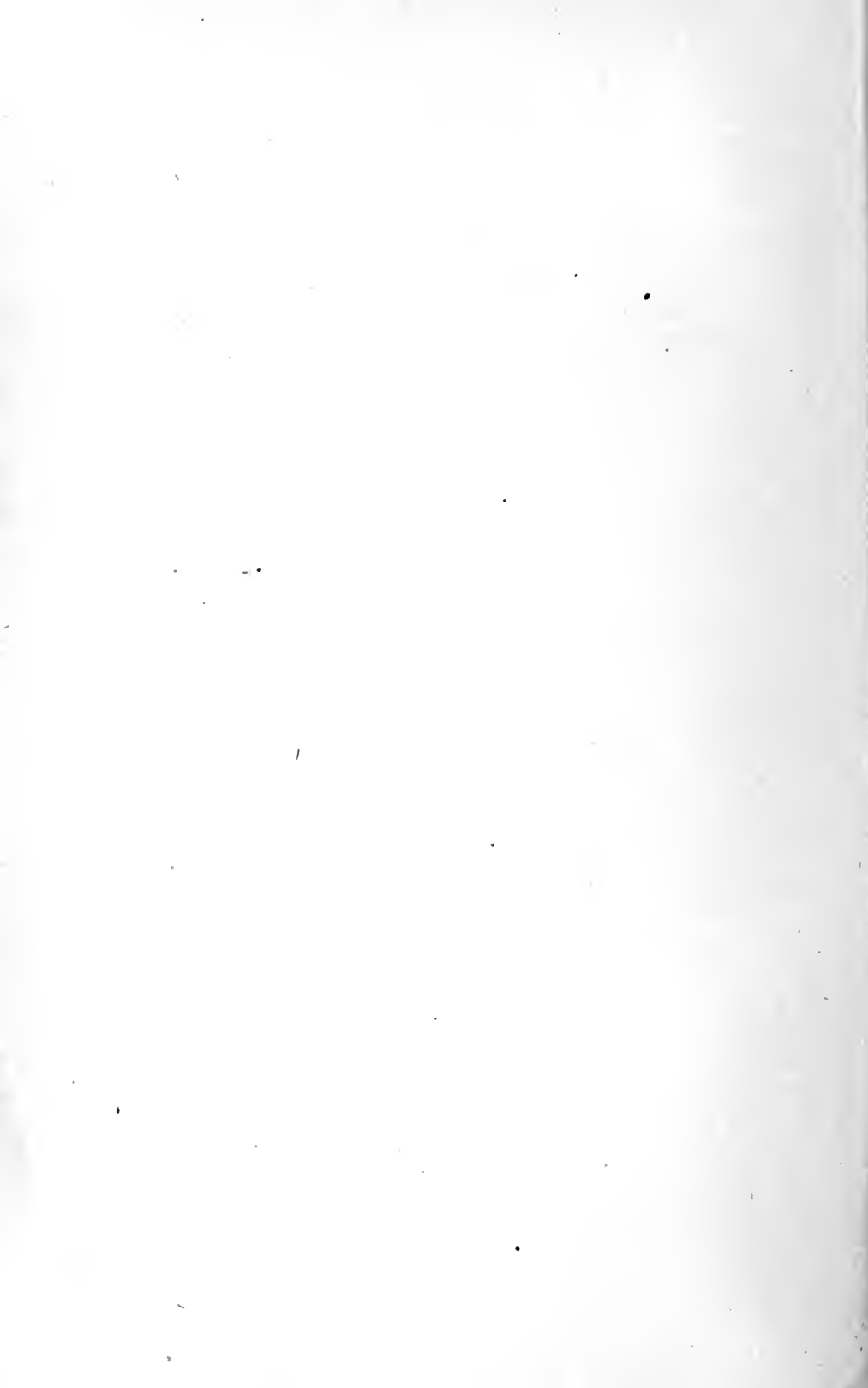
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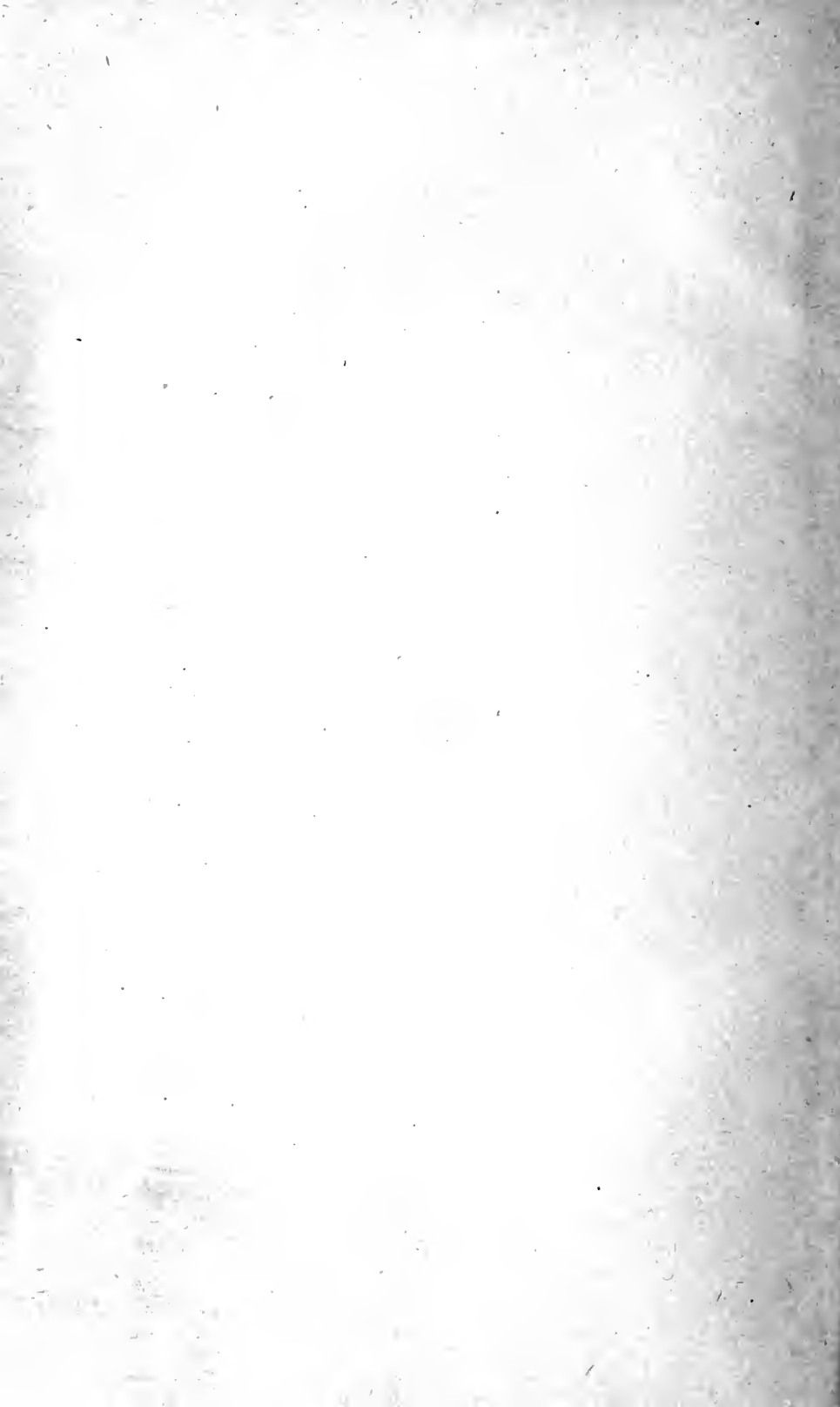
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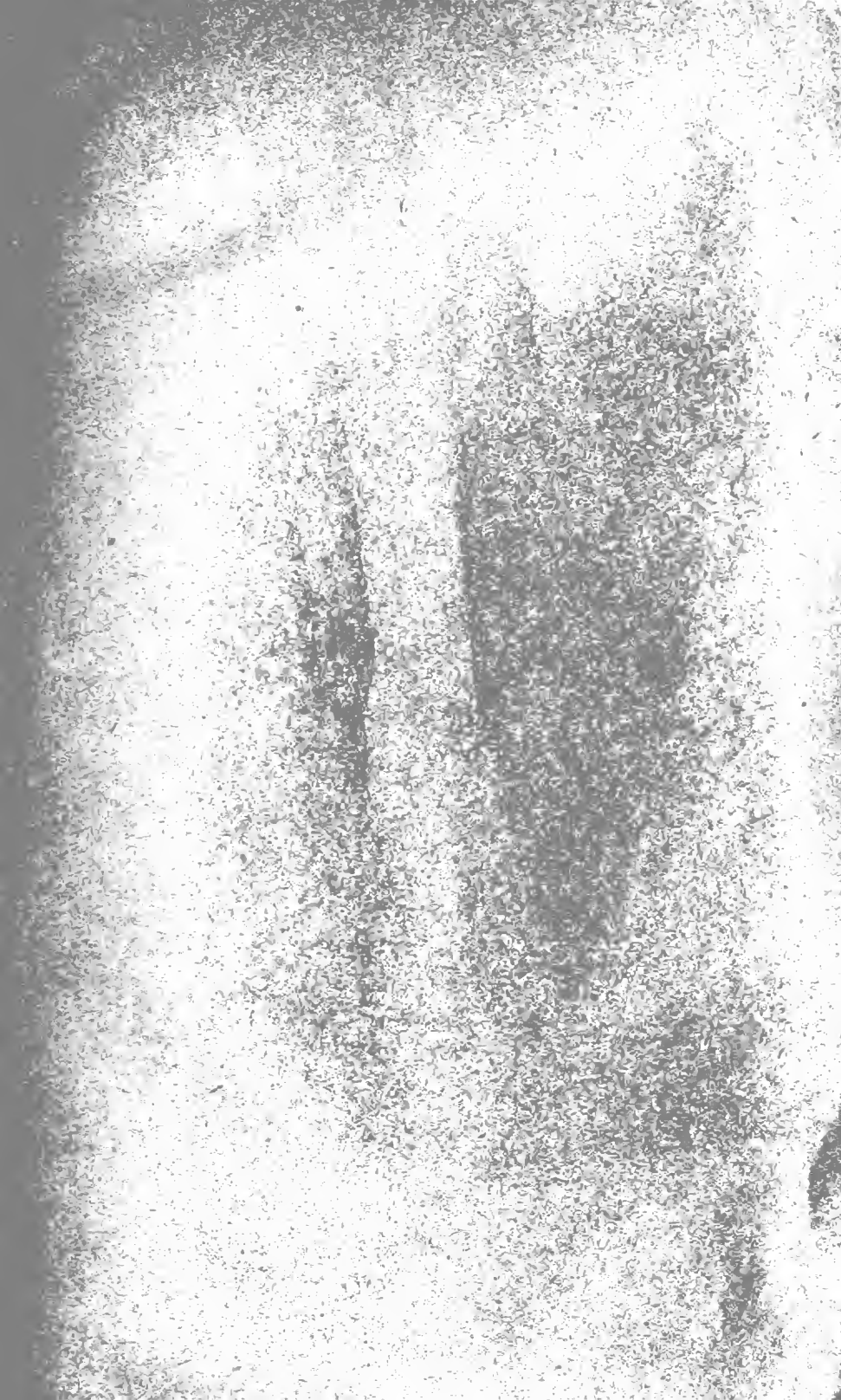














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